Early Chālukya Art at Aihoḷe

S Rajasekhara

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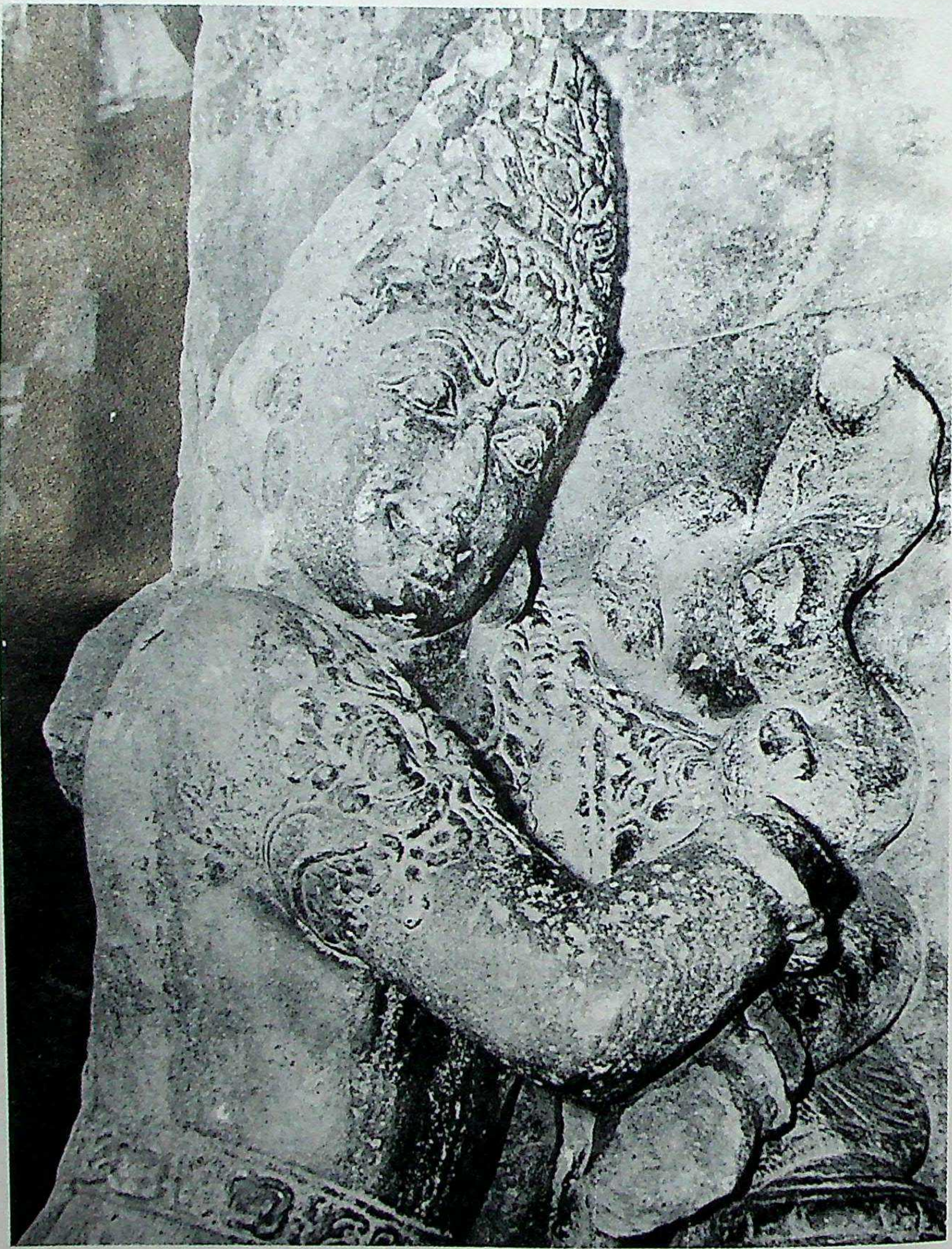

Pattadakal, The Virupaksa Temple; dvarapala sculpture.

Early Chālukya Art at Aihoḷe

S. Rajasekhara

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Preface

Sometime in the mid-sixties I had gone to Aihole with a few friends to spend the week-end and to relish the famous Aihole curds and not for seeing the monuments as such. However, the temples of the place, nearly two hundred in number, captured my interest by their variety in plan and execution. In course of time I made a few more trips to Aihole. The more I saw the greater became my fascination for these temples. I then decided to work on these monuments for my Doctorate degree and submitted my thesis for the Ph.D. degree to the Karnatak University, Dharwad in 1975. In fact the present work is largely based on the thesis and I am grateful to the authorities of the Karnatak University for allowing me to publish it.

In the preparation of this study I have received valuable advice and guidance from Dr S. Settar, Professor of History and Archeology, Karnatak University for which I am greatly indebted to him. My thanks are due to Dr G.S. Dikshit, Professor of History (Retd.), Karnatak University; Dr Gary Michael Tartakov, Amherst, U.S.A.; and Principal Sadanand Kanvalli, Lakshmesvara, who evinced keen interest in this work and made valuable suggestions. I am also thankful to Shri N.T. Hagargi of Bimb Photographics and Shri Shashi V. Sali of Sali Photo Art Studio, Dharwad for the photographs; Shri C.S. Shivapujimath for preparing plans and maps; the Director, Institute of Indian Art History, Karnatak University for some of the photographs; and Dr George Michell, London, for allowing me to use some of the ground plans and elevations prepared by him. Finally, I must remember Shri Shivappa V. Hande of Aihole who made my stay at Aihole comfortable.

SINDIGI RAJASEKHARA

In memory of

My Uncle

Late Sri Sindigi Siddabasappa

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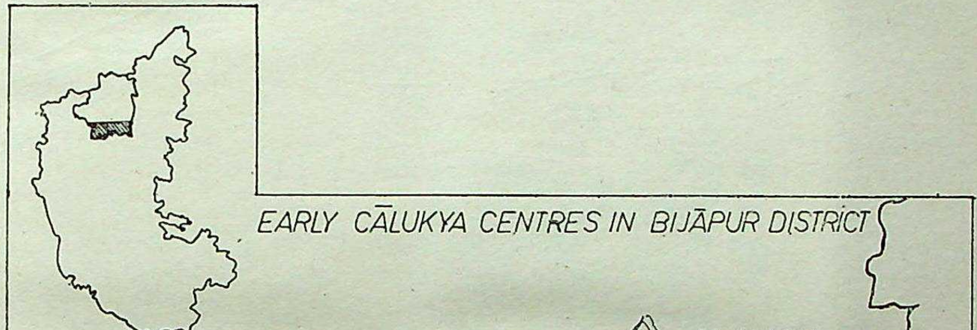
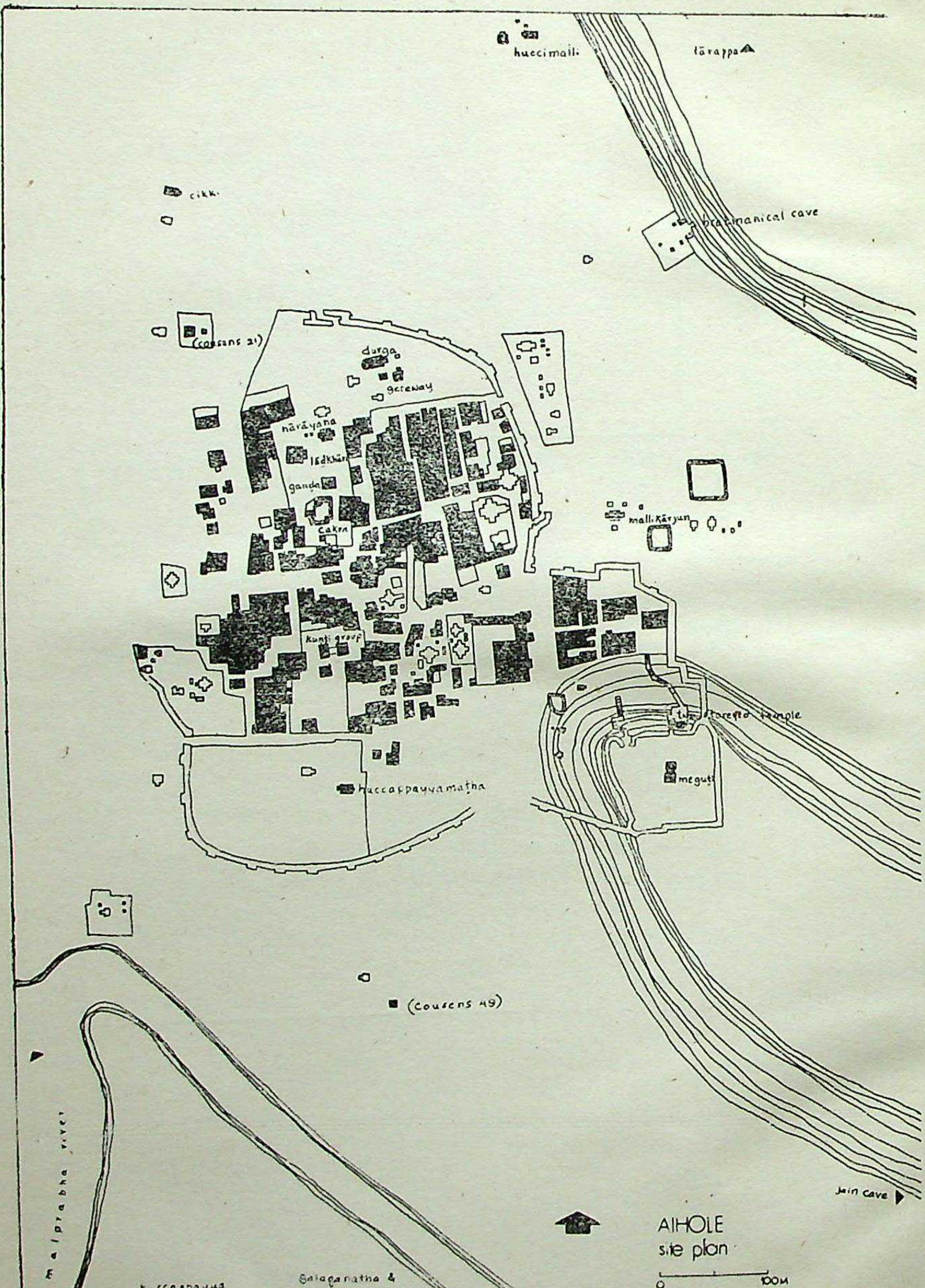


EARLY CĀLUKYA CENTRES IN BIJĀPUR DISTRICT

Muddebihāḷ
Malaprabhā
Bāgalkōṭ
Hungund
Aihoḷe
Sūḷebhāvi
Siddanakoḷḷa
Jālihāḷ
Paṭṭadakal
Mahākūṭa
Halemahākūṭa
Bādāmi
Nāganātha (Nāgarāḷ)
Banaśankari
RAICHŪR
DHĀRWĀḌ


huccimalli
tārappa
cikk.
brahmanical cave
(cousens 21)
durga
gateway
nārāyana
ladkhān
ganḍa
cakra
kunti group
mallikārjun
two storeyed temple
meguṭi
huccappayyamaṭha
(cousens 49)
malaprabha river
jain cave
huccappayya
galaganatha &
viṣṇu temple
0
100M

AIHOLE
site plan

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Introduction

EVER since the publication of Jas Burgess' *Report of the First Season's Operations in the Belgaum and Kaladgi Districts*, (Jan.-May 1874)[1], the early Chālukya monuments at Aihoḷe, Mahākūṭa, Bādāmi and Paṭṭadakal have been receiving the attention of scholars and art connoisseurs. However, until the 1960s no serious attempts were made to study the various aspects of these monuments. The pioneering account of Burgess was more or less accepted and very little attempt was made to improve it until Henry Cousens subjected them to a more serious examination in *The Chalukyan Architecture of the Kanarese Districts*, about half a century later.[2] While the account of Burgess is literally a report of the monuments, that of Cousens may be considered a study; for, the latter goes beyond the factual details and discusses their chronological, stylistic and aesthetic aspects though in a cursory and casual way. Cousens' account is such an improvement over that of Burgess that it is taken as an authentic version even now.

Fergusson dealt with the Chālukya monuments in a superficial manner,[3] while Percy Brown subjected them to a more serious analysis.[4] The latter, however, could not devote attention to the less known structures of this school since he was writing on the different styles of Indian architecture. Fergusson and Burgess in their work *The CaveTemples of India*[5] included a brief but inadequate account of the Bādāmi and Aihoḷe caves. Burgess' description of Bādāmi caves, published in the *Indian Antiquary*, was detailed.[6] R.S. Gupte's book (1967)on the temples at Aihoḷe,[7] although not authentic, is an interesting account. K.V. Soundara Rajan's *Early Temple Architecture in Karnataka and Its Ramifications*[8] (1969) is a more balanced account. His attempts to review the chronology of certain temples is particularly noteworthy and deserves serious attention of scholars.

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[1] J. Burgess, *Report of the First Season's Operations in Belgaum and Kaladgi Districts* (London: W.H. Allen & Co., 1874).

[2] Henry Cousens, *The Chalukyan Architecture of the Kanarese Districts* (Calcutta: Govt. of India, 1926).

[3] J. Fergusson, *History of Indian and Eastern Architecture*, Vols. I and II (New Delhi: Munshiram Manoharlal, 1967).

[4] Percy Brown, *Indian Architecture: Buddhist and Hindu Periods* (Bombay: D.B. Taraporevala Sons & Co. Pvt. Ltd., 1971).

George Michell's work *Early Western Chalukyan Temples* (1975)[9] is of much significance because of the many measured drawings of plans, elevations etc., of most of the temples at Aihoḷe, Mahākūṭa, Bādāmi, Paṭṭadakal, Siddanakoḷḷa, and Nāgarāḷ. The work gives a brief description of the monuments and deals with some of the features of these temples.

In 1978 the Mythic Society in Bangalore published a work consisting of seminar papers on the Chālukyas of Bādāmi.[10] The papers deal with different aspects of Chālukya rule. Unfortunately, they do not contribute much to our knowledge.

In 1979 *Marg* brought out an issue on early Chālukya art containing some articles on the temples of Aihoḷe, Bādāmi, Mahākūṭa and Paṭṭadakal.[11] However, with the exception of one article by S. Settar, the rest do not add anything new to the already known facts. Settar has tried, for the first time, to trace the influence of pre-Chālukya traditions, particularly those prevalent in the Ikṣvāku kingdom on the rulers and artists of the Chālukya period. He also successfully exploded the myth of the Vākāṭaka-Gupta inspiration for the Chālukya art.

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[5] J. Burgess and J. Fergusson, *The Cave Temples of India*, first published in 1880 (Delhi: Oriental Books Reprint Corporation, 1969).

[6] "Rock-cut Temples at Badami in the Dekhan", *Indian Antiquary* VI (Bombay: Education Society Press, 1877), pp. 354-66.

[7] R.S. Gupte, *The Art and Architecture of Aihole* (Bombay: D.B. Taraporevala Sons & Co. Pvt. Ltd , 1967).

[8] K.V. Soundara Rajan, *Early Temple Architecture in Karnataka and Its Ramifications* (Dharwar: Kannada Research Institute, 1969).

[9] George Michell *Early Western Chalukyan Temples* (London, 1975).

[10] *The Chalukyas of Badami* (Seminar Papers), edited by M.S. Nagaraja Rao (Bangalore: Mythic Society, 1978).

[11] "In Praise of Aihole, Badami, Mahakuta, Pattadakal" (Bombay: *Marg*, 1979).

Stella Kramrisch[12] and C. Sivaramamurti have made a significant contribution to the study of early Chālukya paintings. Besides, an article on Chālukya paintings published in the *Lalit Kala*,[13] and another article on the legend of the Gangā and Amṛitā relating to the miniature reliefs on the pillars of the Virūpākṣa temple at Paṭṭadakal in the *Oriental Art*,[14] C. Sivaramamurti's *Indian Painting*,[15] *Indian Sculpture*,[16] and *The Art of India*[17] throw interesting and valuable light on the different aspects and problems of art of this school. R.S. Panchamukhi's article on the Paṭṭadakal reliefs,[18] James C. Harle's study of wall patterns of the early Chālukya structures[19] along with the articles of Aschwin Lippe on the early Chālukya icons and sculptural motifs[20] are helpful in understanding the different aspects of early Chālukya art. Among the recent publications, two articles of S.Settar are noteworthy.[21] In one he draws our attention to the earliest images of Śyāma and Jvālāmālinī and their iconographical details as found in the early Chālukya period and in the other he identifies a structure at Aihoḷe as the Buddhist vihāra. These studies have thrown light on aspects of Jaina and Buddhist art hitherto unknown.

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[12] *A Survey of Painting in the Deccan*, H.E.H., the Nizam's Govt., 1937.

[13] "Western Chalukya Paintings at Badami", *Lalit Kala*, Vol. 5 (New Delhi: Lalit Kala Akademi, 1959), pp. 49-50.

[14] "The Story of Ganga and Amrita at Pattadakal", *Oriental Art*, III (New Series), No., 1, Spring (London: The Oriental Art Magazine Ltd., 1957), pp. 20-24.

[15] *Indian Painting* (New Delhi: National Book Trust, 1970).

[16] *Indian Sculpture* (Bombay: Allied Publishers, 1961).

[17] *The Art of India* (New York: Harry N. Abrams, 1974).

[18] "Pattadakal and its Sculptures—A Brief Outline", *Bulletin of the Deccan College Research Institute*, VIII (Deccan College, 1946-47), pp. 60-72.

[19] "Three Types of Walls in Early Western Chalukya Temples", *Oriental Art* XVII, No. 1 (London: The Oriental Art Magazine Ltd., 1971), p. 45 ff.

[20] "Early Chalukya Icons", *Artibus Asiae* XXXIV, No. 4 (Ascona: Artibus Asiae Publishers, 1972), pp. 273-330; "Some Sculptural Motifs on Early Chalukya Temples", *ibid.*, XXIX, No. 1 (Ascona: Artibus Asiae Publishers, 1967), pp. 5-24.

[21] "The Cult of Jvalamalini and the Earliest Images of Jvala and Syama", *ibid.*, XXXI, pp. 309-20; "A Buddhist Vihara at Aihole", *East and West* (New Series), Vol. 19, Nos. 1-2 (Rome: Institute Italiano Per el Medio Ed Estremo Oriente, 1969), p. 134ff.

If the above-mentioned works and articles have contributed to our knowledge on the subject, the study of Pierre Rambach and Vitold de Golish gives a broad idea of the nature of the monuments and sculptures through some excellently produced photographs.[22]

K. Mankodi and Gary Tarr have studied these monuments from different angles and have contributed to our understanding of the iconography and the chronology respectively.[23] Unfortunately, their studies are yet to see the light of publication, though Gary Tarr has published a summary of a part of his account in *ARS Orientalis*.[24]

No doubt, scholars in the field are indebted to Cousens for his excellent and fairly reliable account. No scholar in the last fifty years has written on these monuments without referring to Cousens, but with increasing knowledge in the field of history, epigraphy and archaeology and with our changing attitude towards the aesthetic and utilitarian value of ancient monuments, it has now become necessary for us to conduct a more searching examination.

The present study is an attempt to concentrate on the early Chālukya temples at Aihoḷe. Although the monuments of this school are found at Bādāmi, Mahākūṭa, Paṭṭadakal, Ālampur and other places, it was decided to work only on the Aihoḷe monuments; for this centre has not only the largest number of temples but also the most complex variety. However, references to the other centres have been made while discussing the chronology and stylistic intricacies of the monuments at Aihoḷe.

The early phase of the Chālukya rule witnessed the consecration, mostly, of Vaiṣṇava temples and the later phase was dominated by the Śaiva structures—more or less a direct result of the religious affiliations of the rulers. Yet their rule was far from religious bigotry; the role of the rulers in the promotion of temple building activities of all denominations—Vaiṣṇava, Śaiva, Sūrya, Jaina and Buddhist—and the emergence of Aihoḷe, Bādāmi, Paṭṭadakal,

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[22] *The Golden Age of Indian Art: Vth to XIIIth Century* (Bombay: D.B. Taraporevala Sons & Co., Pvt., Ltd. 1955).

[23] K. Mankodi, *The Hindu Iconography of the South Deccan*, a thesis submitted in the Deccan College (Poona: Deccan College, 1968); Garry Tarr, *Architecture of the Early Western Chalukyas*, a thesis submitted to the University of California and Los Angeles (1969).

[24] 'Chronology and Development of the Chalukya Cave Temples", *ARS Orientalis* VIII (1970), pp. 155-84.

Mahākūṭa and Ālampur as important centres of religion and art has been discussed at length in this work.

The earlier accepted view that Vikramāditya II brought with him a few architects from Kāñchî to work on the Virūpākṣa temple at Paṭṭadakal is thoroughly examined and exploded. A detailed study of the scribe-composers (copper-plate and lithic) like Jayasēna, Rāmapunyavallabha and others, of architects like Sarvasiddhi, Guṇḍa Anivārita and Narasobba and of sculptors like Baladēva, Cengamma and others and their works is attempted in this study for the first time.

The chief features of the early Chālukya temple architecture like location, plans, basements, superstructures, pillars, pilasters, windows, doors, ceilings, niches, intercolumnation etc., have been described in detail with suitable examples. As many as five caves also exist of which two belong to Hindu, one each to Buddhist and Jaina and the fifth either to Buddhist or Jaina order. A detailed description of these caves is given in addition to a discussion regarding the date of these excavations.

The chronological study of the temples is a major aspect of this study. The earlier views of Henry Cousens, Percy Brown, Charles Fabri, Benjamin Rowland, K.V. Soundara Rajan, R.S. Gupte and others have been thoroughly re-examined. While doing so, due emphasis has been given to the stylistic evolution and wherever possible to palaeographic evidences and to a comparative study of similar monuments elsewhere. Most of the temples like Lāḍ Khān, Konṭguḍi, and the Durga were built in the closing years of the seventh or the eighth century and not in the fifth to sixth century as held by some of the earlier scholars. A comparative table indicating the dates assigned by different scholars and the present author is included for reference.

An attempt is made, again for the first time, to study the religious affiliations of the temples. It was assumed that the lintel figure on the sanctum door is a sure indication of the god that was installed and all the early Chālukya temples having a Garuḍa on the lintel were considered to be Vaiṣṇava temples, and that they were appropriated by Śaivas at a later date. This view has been thoroughly exposed and it is shown that the *sukhanāsa* figures and the small reliefs in the *chaitya* motifs of the architrave above the sanctum door contain clues to the identification of the gods for whom the temples were constructed. Gāruḍa on the early Chālukya lintels was more a decorative motif than one of religious significance.

Hitherto no detailed description of all the monuments was available. This need is fulfilled.

It was in the early Chālukya temples that the iconographical features of the different Hindu deities were more or less standardised and this aspect has been discussed. In fact, the early Chālukya examples became models for the later sculptures in Karnāṭaka.

The Buddhist and Jaina sculptures also have been studied in detail. Among the Buddhist sculptures the small reliefs on the door-frames of the *chaitya* have been identified for the first time as depicting incidents from the Jātakas like Valahassa Jātaka, Ārāmadūsaka Jātaka and Surāpāṇa Jātaka and incidents from the life of the Buddha, like the Great Departure, the First Sermon and the Submission of the Nāḷagiri. The Jaina sculptures of this period constitute the earliest known examples of Jaina sculptures in Karnāṭaka. Their significance in the development of Jaina iconography and the influence of Jaina Purāṇas on the sculptors in the preparation of the Gommaṭa and Pārśvanātha panels have also been discussed.

It is hoped that this study would help us understand better the art, architecture, as well as the iconographical features besides the chronological aspects of the early Chālukya temples at Aihoḷe and elsewhere in a better way.

1

Political Background and Patronage to Temple Building

THE early Chālukyas of Vātāpi held sway over the Deccan over a period of two centuries, save an interval of about fifteen years. Their history—political as well as cultural—falls into two phases: (*i*) from the beginning of their rule to the defeat of Pulakēśi II (A.D. 642), and (*ii*) from the restoration of the Chālukya rule and prestige under Vikramāditya, son of Pulakēśi II, to the end of Kîrtivarma II's rule. The first phase witnessed a steady political and cultural expansion; the second, saw the zenith of the Chālukya political power as well as their cultural activities; it also witnessed their sudden elimination from the political scene of the Deccan by the Rāṣtrakūṭas. The territorial expansion and military exploits of the dynasty starts with Pulakēśi I in the first phase. The creative energy is assertive in this phase and it is directed mostly towards excavating cave temples, while in the second phase—particularly under Vijayāditya and Vikramāditya II—this is expressed through other subtler mediums. The first stage is more or less a continuation of a well-established architectural tradition of western India, while the second stage marks the development of a new wave of architectural norm viz., structural temple. In the first stage massiveness and expressiveness in sculpture are outstanding, while in the second, graceful plasticism is more conspicuous. What follows after the death of Vikramāditya II is an imitation and mechanical continuation of a tradition that had reached its height under Vikramāditya II. Hence the period of Kîrtivarma II may be considered as a period of decline, political and cultural.

THE PERIOD OF EXPANSION AND CONSOLIDATION

In the beginning of the sixth century A.D. the territory around Bādāmi was under the control of the Kadambas of Banavāsi. The Chālukyas, their feudatories, under Pulakēśi I assumed independence when the Kadamba power was at its lowest ebb. The early history of the Chālukyas is obscure and we have little knowledge of Jayasiṁha and Raṇarāga, respectively the grandfather and the father of Pulakēśi I. Their names have been mentioned in the inscriptions since the time of Mangalēśa. The earliest reference is to be found in the Mahākūṭa pillar inscription, wherein Raṇarāga is mentioned as one "who delights in war" and praises "his fondness for wai which elicited affection of his own people, and caused vexation of mind of his enemies".[1] Raṇarāga appears to have paved the way for the strong Chālukya rule. It is probable that during his rule, Aihoḷe and Mahākūṭa emerged as important centres of religion. With the accession of Pulakēśi I the fortunes of the Chālukyas began to take a favourable turn. The situation demanded firm steps for the consolidation of the Chālukya power in the face of the existence of the Kadamba rule. Pulakēśi I rose to the occasion. To consolidate the new rule a suitable capital with a strong fort was needed. Vātāpi, which "stood on a defensive eminence within three miles of the Malaprabha river",[2] was ideally situated to meet these requisites. In A.D. 543-44, Pulakēśi I constructed a strong fortress at Vātāpi.[3] Unlike Vātāpi, which is surrounded by hillocks on three sides, Aihoḷe was vulnerable to enemy attacks. A number of cave temples in the Deccan set examples for the Chālukyas and led them to emulate the technique in the heart of their kingdom. The rulers, and probably the merchants too, seem to have patronised the excavation of cave temples during the rule of the first two monarchs.

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[1] J.F. Fleet, "Sanskrit and Old Canarese Inscriptions", *Indian Antiquary*, (*IA*) XIX (Bombay: Education Society Press, 1890), p. 7ff.

[2] G. Yazdani, (ed)., *The Early History of the Deccan* (Oxford University Press, 1960), p. 207.

[3] *Karnataka Inscriptions* (*KI*) II, No. 2 (Dharwar: Kannada Research Institute, 951).

The Buddhist *chaitya* seems to be the earliest cave to be excavated by the Chālukyas. It probably belongs to the beginning of Pulakēśi I's rule. Further, the first two caves at Bādāmi were excavated during his rule.

Pulakēśi I was succeeded by his son Kîrtivarma I, born to queen Durlabhadēvî of the Bāṭpūra family. Kîrtivarma I's achievements are described in the Mahākūṭa pillar inscription of A.D. 602,[4] and the Aihoḷe inscription of A.D. 634.[5] His rule witnessed remarkable progress in political and architectural fields. He is depicted as a great conqueror and as "*Vātāpyaḥ prathamavidhāta*". He conquered the Naḷas, the Mauryas and the Kadambas. The political expansion synchronised with the intensification of artistic activities. The finest of the Brahmanical caves in India was excavated at Bādāmi. It is Cave III excavated in A.D. 578 by the king's brother Mangalēśa.[6] (Plate 1) The whole scheme of embellishment is carried out with great care and skill. Large reliefs in this cave are known for their plasticity and expressive quality. The bracket figures are marvellous pieces exhibiting the high aesthetic sense of the sculptors (Plate 2).

Mahākūṭa emerged as a great Śaiva centre with brisk architectural activity in the latter half of the sixth century. The earliest inscription of the place, dated A.D. 602,[7] it refers to God Makuṭēśvara. The temple of Makuṭēśvara was probably built during the rule of Kîrtivarma I. Another temple of the period is a small shrine, locally called Bāṇantiguḍi, situated on a nearby hillock.

Mangalēśa succeeded his brother Kîrtivarma I in A.D. 597. During his rule of thirteen years, he greatly enhanced the power and prosperity of the Chālukyas. His greatest achievement was the conquest of the Rēvatīdvīpa and the victory over Buddharāja of the Kalachūri family. He claims to be a *parama-bhāgavata*, but he was not a bigot. He worshipped Makuṭēśvara and erected a *dharma-stambha* at Mahākūṭa.[8] He caused the excavation of Cave III at Bādāmi during the rule of his brother. The Jaina cave at Bādāmi was probably excavated during his period. He enjoyed the epithets *raṇavikrānta* and *ururaṇavikrānta*.

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[4] J.F. Fleet, *op. cit.*, p. 7ff.

[5] *Ibid.*, *IA* VIII (Bombay: Education Society Press, 1879), p. 237ff.

[6] *Ibid.*, *IA* X (Bombay: Education Society Press, 1881), pp. 57-59.

[7] *Ibid.*, *IA* XIX (Bombay: Education Society Press, 1890), p. 7ff.

[8] *Ibid.*

When Mangaleśa refused to hand over power to Pulakēśi II, son of Kîrtivarma I, there ensued a civil war in which Mangaleśa was killed and Pulakēśi II became the ruler.

Though the civil war ended in a complete victory for Pulakēśi II, it did not lead to political cohesion, and political confusion continued to prevail within the kingdom. The young ruler met the challenge, established order, and undertook a campaign of conquests. Banavāsi could not resist him; the Gangas and the Aḷupas recognised his sovereignty; the Mauryas were humbled by him; Ghārāpuri fell to his armies.[9] The rulers of Lāṭa, Māḷava and Gūrjara were subdued. Turning to the east he overran Kōsala and Kalinga, captured Piṣṭhapura and in the south he came into conflict with the Pallava ruler Mahēndravarman I of Kāñcî. This clash with the Pallavas ushered in a new era of continued conflicts between the two regions that persisted even after the fall of the two kingdoms. "... it became almost a law of nature that the kingdoms centred in Karnataka and those centred in Tamil country should not tolerate each other, but keep an almost perpetual war in which rulers of the Mysore country and Andhradesa mingled and took sides, sometimes in their own interest and at others in that of their suzerain."[10] Pulakēśi II succeeded in capturing the Guṇṭūr district from the Pallavas by A.D. 616.[11] The most notable event of Pulakēśi II's military career was his encounter with the ruler of Kanauj. Harṣa's zeal to extend his sway over the Deccan brought him into conflict with Pulakēśi II. This clash resulted in the complete discomfiture of the forces of Harṣa.[12] In A.D. 642 Narasimhavarman I, successor of Mahēndravarman I invaded the kingdom of the Chālukyas. Pulakēśi II was killed while defending the capital. The Kūram plates state that Narasimhavarman I, defeated the Chālukya forces in the battles of Maṇimangala, Piriyala and Sūramāra and "destroyed [the city of] Vātāpi just as the pitcher born [Agastya, the demon] Vātāpi".[13] He assumed the lofty epithet "*Vātāpikoṇḍa*". Vātāpi was under the occupation of the Pallavas for about thirteen years.

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[9] J F. Fleet, *IA* XIII (Bombay: Education Society Press, 1879), p. 241.

[10] T.V. Mahalingam, *Kanchipuram in Early South Indian History* (Bombay: Asia Publishing House, 1969), p. 65.

[11] N. Ramesan, *Copper Plate Inscriptions of A.P. Govt. Museum*, Vol. I (Hyderabad: Govt. of A.P., 1962), pp. 11-39.

[12] J.F. Fleet, *op. cit.*, VIII, pp. 241-42.

[13] *South Indian Inscriptions* (*SII*) I (Madras: Govt. of India, 1890), pp. 148 and 152.

Pulakēśi II was a great patron of art. A great and significant structure of his time was the temple of Mēguti (Plate 16), a Jaina temple at Aihoḷe.[14] It is the only dated Chālukya structure at Aihoḷe erected in A.D. 634 by Pulakēśin's court poet Ravikirti. It is a landmark in the history of Karnāṭaka architecture in general, and of Jaina architecture in particular. Pulakēśi II appears to be responsible for some structures at Bādāmi. The upper Śivālaya on the hill shares quite a few features with the Mēguti temple at Aihoḷe. Most probably it was constructed before the fall of Vātāpi in A.D. 642. The Pallava occupation introduced an element of insecurity as a result of which the construction of temples was suspended for a few years.

FROM RESTORATION TO DOWNFALL

The Chālukya rule was revived by Vikramāditya I, a son of Pulakēśi II in A.D. 655. One of the foremost tasks of Vikramāditya I was to restore the sagging prestige and power of his family by driving out the Pallavas from theChālukya territories. The last few years of Narasimhavarman I's reign synchronised with the remarkable resurgence of the Chālukya power under Vikramāditya I. After consolidating his position in Vātāpi, Vikramāditya I turned towards the territories that owed allegiance to Vātāpi till A.D. 642. He succeeded in recapturing and annexing the present Karnūl and Nellore districts in Āndhra Pradēsh by about A.D. 658.[15] His next ambition was to avenge the defeat suffered in A.D. 642 by his father at the hands of Narasimhavarman I. He succeeded in his efforts and defeated three rulers of Kāñchī viz., Narasimhavarman I, Mahēndravarman II and Paramēśvaravarman I.[16] In his campaigns against the Pallavas he was assisted by his son Vinayāditya and grandson Vijayāditya. He assumed the epithets like *raṇarasika*, *anivārita*, *śrī-vallabha* and *rājavallabha*.[17]

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[14] J.F. Fleet, *op. cit.*, p. 237ff.

[15] E. Hultzsch, "Talamanchi Plates of Vikramaditya I: A.D. 660", *Epigraphia Indica* (*EI*) IX (Calcutta, 1907-8), pp. 98-102.

[16] "Gadval Plates of Vikramaditya I: A.D. 674", *EI* X (Calcutta, 1912), p. 101; G.H. Khare, "Savanur Plates of Vikramaditya I: Saka 597", *EI* XXVII (1947-48, Delhi, 1956), pp. 115-19; J.F. Fleet;, *IA* VI (Bombay: Education Society Press, 1877), p. 76ff.

[17] E. Hultzsch, *op. cit.*, pp. 100-6.

Vikramāditya I not only restored the political supremacy of the Chālukyas but also inspired a new wave of enthusiasm in art. His accession marks the beginning of the second phase of temple construction in the Chālukya period. While his father and grandfather were called "*paramabhāgavatas*". he is addressed as "*paramamahēśvara*".[18] His predecessors were worshippers of Viṣnu, but were also devotees of the Seven-Mothers and of Kārtikēya. They also revered Śiva. Mangalēśa excavated a cave for Viṣnu at Bādāmi and gave an endowment to Śiva at Mahākūṭa.[19] Vikramāditya was initiated into Śaiva faith by his Guru Sudarśanācārya. The Āmudālapāḍu plates refer to the *Śivamaṇḍala dîkṣe* of Vikramāditya I.[20] As a result of this conversion, temples for Śiva were constructed by him and his successors in greater numbers at Aihoḷe, Mahākūṭa, Nāgarāḷ, Ālampur and Paṭṭadakal. These developed into great Śaiva centres in due course.

The Mālegitti Śivālaya at Bādāmi was an important construction of the period. An attempt to erect an apsidal structure was undertaken at Haḷe-Mahākūṭa. Its none too impressive size indicates the caution with which the architects approached the experiment. The apsidal plan was well known under the Sātavāhanas and Ikṣvākus, but it had not become as popular among the Hindu and Jaina artists as among the Buddhist. The experiment at Haḷe-Mahākūṭa, however, appears to have encouraged the Chālukya architects to make another attempt on a larger scale. The result was the Durga temple at Aihoḷe built in the middle of the eighth century. The Arka Brahma temple at Alampur was built during this period which paved the way for the emergence of Ālampur as Śaiva centre.

Vinayāditya succeeded his father Vikramāditya I in A.D 681 and ruled till A.D. 696. Even as *yuvarāja* he had taken an active part in strengthening the defence of the kingdom, with the able assistance of his feudatories, the Aḷupas. His inscriptions speak of his brilliant exploits against the rulers of Kāñchī, Kērala, Haihaya, Kaḷabhraî Chōḷa and other dynasties. The Rāyagaḍ plates of his son Vijayāditya refer to the northern expedition of Vinayāditya in which

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[18] *Journal of the Bombay Branch of the Royal Asiatic Society* XVI (London: Trubner & Co.), p. 1.

[19] *Bombay Gazetteer*, Vol. I, Pt. II. p. 347.

[20] D.C. Sircar, "Amudalapadu Plates of Vikramaditya I, Year 5", *EI* XXXII, (1957-58) (Delhi, 1962), pp. 175-84.

Vijayāditya distinguished himself as a soldier[21] by capturing *pāḷidhvaja* and other royal emblems from the northern rulers[22] Vinayāditya enjoyed the titles of *rājāśraya*, *yuddhamalla* etc.[23] He continued the Chālukya patronage to art. A *tōraṇa* at Iṭṭage with an inscription bears this out.[24] The Svarga Brahma temple at Ālampur in Mahboobnagar district of Āndhra Pradēsh was built during his rule in honour of his queen by Lōkāditya Ēla Arasa.[25]

Vijayāditya succeeded his father in A.D. 696 and assumed the title of *samasthabhuvanāśraya*.[26] He had already distinguished himself as an administrator under his grandfather when the latter was busy subduing the enemies of the kingdom. He had also skilfully assisted his father during the northern expedition and captured the Gaṅgā and Yamunā emblems. The Ulchala inscription of A.D. 729-30 speaks of *yuvarāja* Vikramāditya's invasion of Kāñchī.[27] This raid took place immediately after the death of the Pallava ruler Rājasiṃha in about A.D. 728-29.

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Vijayāditya beautified Paṭṭadakal by erecting the Vijayēśvara temple. Along with Aihoḷe and Mahākūṭa, Paṭṭadakal also achieved prominence and soon a couple of temples were built in the southern and northern orders under Vikramāditya II. With the erection of the Vijayēśvara temple at Paṭṭadakal, began a brilliant period in the architectural history of Karnāṭaka in general and of the early Chālukyas in particular. In A.D. 699, Vinayavatî, mother of Vijayāditya and queen of Vinayāditya, built the first *trikūṭācala* in Karnāṭaka and installed in it the images of Brahmā, Viṣṇu and Śiva.[28] This temple inspired a score of others to erect similar temples at Aihoḷe and elsewhere during the post-early Chālukya period. The Seṭṭigavva temple at Aihoḷe was obviously inspired by the Jambulinga temple at Bādāmi bulit by Vinayavatî. This distinct temple plan was popularised by the later Kadambas and the Kalyāni-Chāḷukyas in northern Karnāṭaka territory and the Hoysaḷs in southern Karnāṭaka. Vijayāditya's sister, a great supporter of Jainism, built the famous Anesejje *basadi* at Puṛigere (modern Lakshmēśvara).[29] Another temple built during this period was the Nāganātha temple at Nāgarāḷ. In this temple we are introduced for the first time to huge pillar sculptures which later became very popular at Aihoḷe and Paṭṭadakal. At Bannikoppa, Dhārwāḍ district, a person from *Uttarāpatha* built the Arjunîśvara temple. The construction activities which had begun under Vinayāditya in right earnest at Ālampur, continued under Vijayāditya. He ordered the erection of an enclosure for the temple which was carried out by a teacher named Īśānācārya.

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[21] K.B. Pathak, "Rayagad Plates of Vijayaditya: Saka Samvat 625", *EI* (Calcutta, 1912), pp. 14-17.

[22] S.C. Upadhyaya, "A Grant of the Western Chalukya Vijayaditya: Saka 653," *EI* XXV (Delhi, 1951), pp. 21-24.

[23] J.F. Fleet, *IA* XVI (Bombay: Education Society Press, 1887), p. 21.

[24] *Annual Report of Indian Epigraphy*, (*ARIE*) 1955-56, No. B. 210. (Delhi: Govt. of India 1959).

[25] *Ibid.*, 1959-60, No. B. 159 (Delhi: Govt. of India, 1963).

[26] J.F. Fleet, *op. cit.*, p. 21.

[27] *ARIE*, 1943-44, Appendix No. 22 of the collection in the year 1941-42 (Delhi: Govt. of India, 1950).

[28] *KI* I, No. 2 (Dharwar: Kannada Research Institute, 1941).

The Chālukya power reached its zenith under Vikramāditya II. Since his ascendance in A.D. 733 he was busy fighting againt the Pallavas, and consolidating his position. Invading the Tuṇḍika-viṣaya he forced Nandi-Pōtavarman to flee. He captured a rich booty including the musical instruments *kaṭamukhavāditra* and *samudraghoṣa*, along with the *khaṭvanga* banner. Thereafter he captured Kāñchi and bestowed gifts to the temple of Rājasimhēśvara.[30] A century earlier, in A.D. 642, Pallava Narasimhavarman I had captured Vātāpi and had celebrated his victory by engraving an inscription on a rock at Vātāpi. Nearly a century later, Vikramāditya II took revenge on his enemy. Another danger had threatened the integrity of the Chālukya kingdom at the beginning of the reign of Vikramāditya II. The Nausāri grant of *avanijanāśraya* Pulakēśin of Lāṭa, son of *dharāśraya* Jayasiṁhavarma refers to the Tājika invasion of Gujarāt. Their attempts to grab Navasāri was foiled by Pulakēśi. Driving them out of Gujarāt, he won for himself the lofty epithet of *avanijanāśraya*.[31]

Vikramāditya II continued patronising Śaiva temples at Paṭṭadakal and Aihoḷe. The Śaivas made full use of his generosity and built several structures at Aihoḷe, Mahākūṭa and Paṭṭadakal. Two great temples were constructed by the queens of Vikramāditya II, who hailed from the Haihaya family, to celebrate the conquest of Kāñchī on three occasions.[32] Lōkamahādēvī, the elder queen, built the temple of Lōkēśvara now known as Virūpākṣa temple, while the younger queen, Trailōkyamahādēvî, constructed the temple of Trailōkyēśvara, known at present as Mallikārjuna temple (Plate 3). The Lōkēśvara has been discussed at length by scholars and questions relating to the Pallava influence have been examined elsewhere.[33] Another noteworthy temple whose construction began during this period was the temple of Pāpanātha at Paṭṭadakal. It was completed under Kīrtivarma II. Hitherto it was considered to be the earliest temple at Paṭṭadakal and assigned to the last quarter of the seventh century.[34]

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[29] *SII* XX, No. 46 (New Delhi: Govt. of India, 1965).

[30] E. Hultzsch, "Kanchi Inscription of Vikramaditya," *EI* III (1894-95) (Calcutta), p. 360.

[31] *Corpus Inscriptionum Indicarum* IV, (Ootacamund: Govt. of India, 1955), pp. 137-45.

Temple building activities gained momentum even at Mahākūṭa. Temples of the *rēkha-nāgara* order began to be constructed around the tank in the Makuṭēśvara complex. At Aihoḷe some magnificent structures were put up. One of them was the Durga temple. An inscription on the gateway of the temple mentions Vikramāditya II as the reigning monarch and it further records a grant given to the temple built by Aḷekomarasinga.[35] Unfortunately, we do not have adequate information about this officer, except that he was the patron of this magnificent temple. This is one of the few extant apsidal structures surviving in the country. Another temple, locally called Cakraguḍi, may be assigned to this period.

Kīrtivarma II was the last early Chālukya ruler of Vātāpi. We learn that as a *yuvarāja* he had taken an active part in the invasion of the Pallava territories and won many laurels for his bravery. During his rule the Rāṣṭrakūṭas emerged as strong contenders for power. He was defeated by Dantidurga of the Rāṣṭrakūṭa family. Dantidurga assumed titles like *mahārājādhirāja*, *paramēśvara* and *paramabhaṭṭāraka*. Kīrtivarma II tried to restore the Chālukya power after the death of Dantidurga, but his attempts were foiled by Kṛiṣṇa I, successor of Dantidurga. Kṛiṣṇa, "...forcibly carried away

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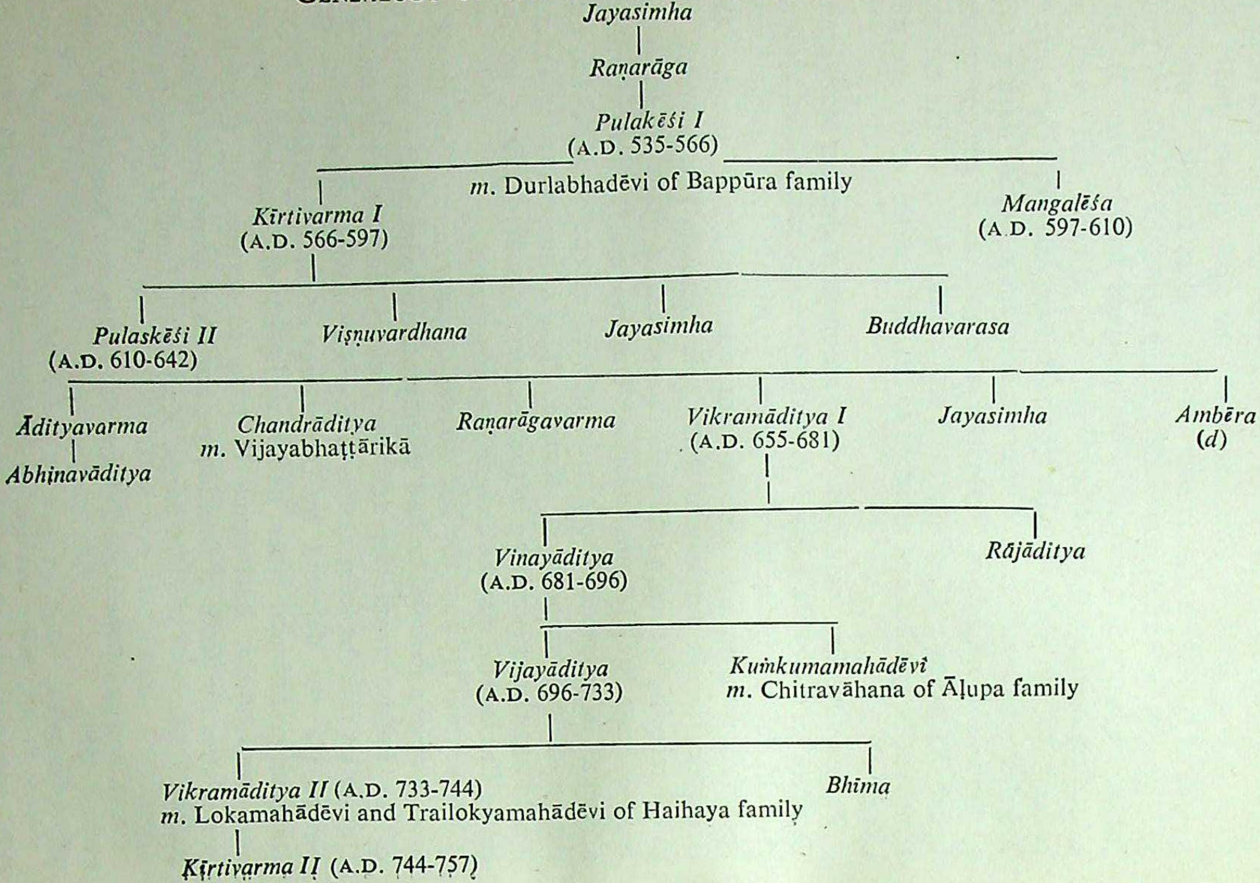
[32] A.M. Annigeri, *Paṭṭadakalla Guḍigaḷu*, No. 1 (Dharwar: Kannada Research Institute, 1960).

[33] See Chapter 2.

[34] Percy Brown, *Indian Architecture : Buddhist and Hindu Periods*, (Bombay: D.B. Taraporevala Sons & Co., Pvt. Ltd., 1971), p. 68.

[35] J.F. Fleet, *IA* VIII (Bombay: Education Society Press, 1879), p. 285ff.

GENEALOGY OF THE EARLY CHĀLUKYAS OF BĀDĀMI


Jayasimha
Raṇarāga
Pulakēśi I
(A.D. 535-566)
m. Durlabhadēvi of Bappūra family
Kīrtivarma I
(A.D. 566-597)
Mangalēśa
(A.D. 597-610)
Pulaskēśi II
(A.D. 610-642)
Viṣṇuvardhana
Jayasimha
Buddhavarasa
Ādityavarma
Abhinavāditya
Chandrāditya
m. Vijayabhaṭṭārikā
Raṇarāgavarma
Vikramāditya I
(A.D. 655-681)
Jayasimha
Ambēra
(d)
Vinayāditya
(A.D. 681-696)
Rājāditya
Vijayāditya
(A.D. 696-733)
Kuṁkumamahādēvī
m. Chitravāhana of Āḷupa family
Vikramāditya II (A.D. 733-744)
m. Lokamahādēvi and Trailokyamahādēvi of Haihaya family
Bhīma
Kīrtivarma II (A.D. 744-757)

the fortunes of the Chālukya family and transformed the great boar, which had been seized with an itching for battle, and attacked him, into a deer."[36]

Kīrtivarma II's rule was marked by considerable political chaos. The whole machinery of the government was geared to counter the forces of disruption. Nevertheless, Kīrtivarma II patronised the temples and *basadis.* An inscription mentions a gift to the Jinālaya at Āḍūr.[37] During his rule, a *chēdiya* was built at Aṇṇigēri by Kaliyamma, the gāmuṇḍa of Jēbuḷagēri and a sculpture was erected in front of it by Koṇḍiśūlara Kuppa.[38] At Mahākūṭa, several smaller temples were erected. The temple of Pāpanātha at Paṭṭadakal, the construction of which had begun under Vikramāditya II was completed during this period. The other notable constructions of the period were the Konṭguḍi temples at Aihoḷe.

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[36] J.F. Fleet, *IA* XII (Bombay Education Society Press, 1883), pp. 156-65.

[37] *KI* I, No. 3 (Dharwar: Kannada Research Institute, 1941).

[38] *SII* XI, Pt. I, No. 5, (Delhi: Govt. of India, 1939).

2

The Scribes, Architects and Sculptors

THE SCRIBES

THE tradition of scribes autographing their works goes back to about the third century B.C. in Karnāṭaka. The Brahmagiri edict of Aśōka in Chitradurga district, contains the name of the earliest known engraver of India, called Chapaḍa. Incidentally, he also happens to be the earliest known scribe in Karnāṭaka. He was commissioned to engrave the edicts of Aśōka at Brahmagiri and Siddāpura. Though the Brahmagiri inscription is in Brāhmī script, his name is engraved in Kharoṣṭhî, thus revealing his origin somewhere in the North-West of India. He is mentioned as *lipikara*.[1]

However, the practice of inscribing one's own name appears to have gained currency in Karnāṭaka only after the fifth century A.D. and became popular in the medieval period, particularly under the Chālukyas of Kalyāṇi and the Hoysaḷas. Earlier scribes and sculptors preferred to remain incognito and leave their works unautographed.

One of the best known pre-Chālukya scribes was Kubja, a Kadamba engraver. He engraved the famous Tāḷagunda inscription which is described as "*sva kāvyamidamaśmatalelilekha*".[2] The Gaṅga scribes also often inscribed their names at the end of the charters. Some have given interesting personal details like their place of origin, their *gōtra* and the property they possessed. Of these, Eragaśarma the author of *Tāmra-paṭṭikā* (at present known as Kudithiyam copper plates) of Kṛiṣṇavarma dated c. A.D. 410,[3] Kumāraśarma of *Bhāradvāja-gōtra* (Kūḍalūr grant of Mādhavavarma dated c. A.D. 475[4]) Nāgaṇṇa of Kūḍalūr (Keregalūr grant of Mādhava II dated c. A.D. 500[5]), Silāditya[6], Chakkaṇa[7], and Chārudatta[8] may be mentioned.

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[1] N. Kasturi, *Aśōka* (Mysore: University of Mysore, 1952), p. 72.

The early Chālukya scribes followed the example of the Gaṅga scribes. In the present state of our knowledge, it is difficult to determine whether most of these scribes were also trained to carve sculptures. Nevertheless, enough sources are available from the Paṭṭadakal temples, to make us believe that they were sculptor-scribes. We know of scribes who inscribed copper plates and stone records. A study of these records reveals that they also held administrative posts. The practice of composers and scribes holding charge of administrative posts appears to have been well established by this time.[9] Some of the early Chālukya composer-scribes are mentioned to have held the post of *sandhivigrahi* or minister of peace and war.

Unfortunately, the early Chālukya epigraphs give us little information about the original home of the artists and scribes. It is possible to trace the place of origin of some of those that inscribed stone inscriptions but not those who inscribed copper plates. However, those connected with the engraving of the copper plates appear to have lived in the capital and moved with the king since they held high administrative posts.

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[2] *Epigraphia Carnatica*, VIII (Bangalore: Mysore Govt., 1904), p. 33.

[3] *Archaeological Survey of Mysore, Annual Reports*, (*ASMAR*), 1932, No. I (Bangalore: University of Mysore, 1935).

[4] *Ibid.*, 1930 No. 88 (Bangalore: University of Mysore, 1934).

[5] *Ibid*, No. 3.

[6] *EC* XII, Tm. 23 (Bangalore: Mysore Govt., 1904).

[7] *Ibid.*, Mi. 110.

[8] *ASMARAS* III (Dharwar: Karnatak University, 1976), pp. 29-31.

[9] One of the best known examples outside Karnāṭaka is that of the famous scribe Tilabhaṭṭa who engraved the Allahabad *praśasti* of Samudragupta. He was also a *daṇḍanayaka*, while Hariśena, who composed the *praśasti*, was a *mahāmaṇḍalēśvara*. *Corpus Inscriptionum Indicarum* III, No. I (Varanasi : Indological Book House, 1963).

One of the early scribes of the early Chālukyas connected with a lithic record is Mahēndra Pallavāchāri, the engraver of the Peddavaḍagūr inscription in the Gooty taluk, of Anantapur district, in Andhra Pradesh.[10] He was a scribe during Pulakēśi II's time. He was honoured with a grant of 12 *mattars* of land in Nandanūr by the *mahajanas* for engraving the record. The name Pallavāchāri indicates that he belonged to the Pallava province. He appears to have come to Gooty after the Chālukyas conquered the Pallavas. It is, however, not out of context to note here that very often the scribes and sculptors assumed their names after the area from which they came.[11]

Another scribe of Pulakēśi II's time was Īśāna. He engraved the Yekkēri rock inscription which confirms the property belonging to God Mahādēva.[12] Yekkēri is about four miles towards north by east from Saundatti, a taluka in Belgaum district. He probably hailed from that same area.

A lithic record at Koṭṭūr belonging to the period of Vijayāditya of about A.D. 699-700 recording the gift of land in Penukapaṛuti village was engraved by Kañchagāla.[13] The word used for engraving is "Koṭṭiri". This inscription is in Telugu.

Singuṭṭi, another scribe of the same period, engraved the Bēṭapalli inscription in the Gooty taluk, of the Anantapur district.[14] It proves that he was a native of that area.

An inscription of Vikramāditya II at Aihoḷe refers to an engraver called Chandradēva.[15]

To the period of Kîrtivarma II belong the scribes Diśāpāla and Bharata. The writer of the Aṇṇigēri lithic record which mentions the erection of a Jaina temple by Kaliyamma and the erection of a sculpture by Koṇḍiśūlara Kuppa, was Diśāpāla.[16] Bharata wrote a record at Chandana in the Anantpur district, which refers to a gift made by Dharaṇappan, ruler of Chañjōna, while Bāṇarāja was governing the Suramara-viṣaya.[17] It is clear that Bharata belonged to the present Chandana region.

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[10] *South Indian Inscriptions* IX, pt. I, No. 46, (Madras: Govt. of India, 1939).

[11] One of the celebrated examples of later period is that of Hoysaḷāchāri of the 11th century who hailed from the home of the Hoysaḷas.

[12] J.F. Fleet, "Yekkeri Rock Inscription of the Time of Pulakesin II", *Epigraphia Indica V*, (1898-99) (Calcutta), pp. 6-9.

[13] P.B. Desai "Kottur Inscription of Chalukya Vijayaditya: Year 4", *EI* XXX (1953-54) (Delhi, 1958), pp. 69-71.

[14] *SII* IX, Pt. 1, No. 47 (Madras: Govt. of India, 1939).

[15] *SII* IX, Pt. 1, No. 4, (Madras: Govt. of India, 1940).

A study of the copper plates helps us to determine the dates and works of the composer-scribes. None of the charters issued by the early rulers including Pulakēśi II mention the scribes. Only a few who engraved stone inscriptions are known. From the period of Vikramāditya I, we come across the names of scribes who were in charge of drafting and engraving the copper plates. The earliest of them was Jayasēna.

Jayasēna. He was the *mahāsandhivigrahika* of Vikramāditya I. He often accompanied the king on the latter's tours and marches. He accompanied the king when the latter was marching against Kāñchî, the Pallava capital. In A.D. 670 he was camping at Malliyūr to the west of Kāñchî. Here the king made a grant of land to certain Brahmins. This grant, called Honnūr plates, was drafted by Jayasēna and was engraved by a scribe named Bhāgyabala.[18] Four years later (A.D. 674). Jayasēna again accompanied the king on one of his marches. This time he drafted and engraved a copper plate, better known as Savaṇūr plate, which states that the king at the request of Aṁgipōḍi, granted a gift of Kauthiya.[19] In the same year, he again accompanied the king when the Chālukyas invaded the Cōḷika-viṣaya. He camped at Uragapura on the southern bank of the Kāvēri. Here he engraved the Gadvāl plates.[20] In A.D. 675 he again inscribed another set of copper plates known as Vēḷnalli plates.[21] Jayasēna is not associated with any of the known plates of

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[16] N. Lakshminarayan Rao, "Annigeri Inscription of Kirttivarman (II): The Sixth Year," *EI* XXX (1931-32), (Delhi), p. 204 ff.

[17] *Annual Report of the South Indian Epigraphy*, No. 1958-59 (Ootacamund : Govt. of India), p. 30.

[18] *ASMAR* 1939, No. 30, (Mysore: University of Mysore, 1940).

[19] G.H. Khare, "Savanur Plates of Chalukya Vikramaditya I : Saka 597", *EI* XXVII, 1947-48 (Delhi, 1956), pp. 115-19.

[20] E. Hultzsch, "Gadval Plates of Vikramaditya I: A.D. 674", *EI* X (Calcutta, 1912), pp. 100-6.

[21] N. Ramesan, *Cop pl. Ins. of A.P. Govt. Museum*, Vol. I (Hyderabad: Govt. of A.P., 1962), p. 53.

Vinayāditya, successor of Vikramāditya I. He seems to have been dead by about A.D. 682. In A.D. 682 the new ruler issued a copper plate engraved by Puṇyavallabha.

Jayasēna, as his designation indicates, was a high officer commanding a few other scribes including Bhāgyabala. He inscribed, as noted earlier, a copper plate in A.D. 670.[22] A second scribe was Vajravarman. He belonged to the Vaidya family. Since he is not mentioned as holding any high office, other than that of a scribe, it is possible to say that he was under Jayasēna. Only one work known to us: the Talamañci copper plates.[23]

Puṇyavallabha. Puṇyavallabha was a scribe of Vinayāditya. He engraved the Paṇiyal plates in A.D. 682.[24] These plates refer to him as the *jāmātra* of *mahāsandhivigrahika* Śrî Jayasānātharāja. It may be surmised that the latter was none other than *mahasāndhivigrahika* Jayasēna. It is also possible that Puṇyavallabha served Vikramāditya I under Jayasēna along with Bhāgyabala and Vajravarman. We do not know whether Puṇyavallabha was elevated to the position of a Minister of Peace and War after the death of Jayasēna.

Rāmapuṇyavallabha. The scribe who seems to have succeeded Jayasēna to the office of *mahāsandhivigrahika* was Rāmapuṇyavallabha. He was the chief scribe of Vinayāditya's court. The earliest of his copper plate engravings is the Dayyamadinne plates dated A D. 681.[25] The plates record a grant of land to Dūsaśarman and Kannaśarman by Vinayāditya. Vinayādityā was then camping at Talayakhēḍagrāma. This means in A.D. 681 Rāmapuṇyavallabha was camping with the king at Talayakhēḍagrāma on the northern bank of the river Tagara.

Nine years later, we find Rāmapuṇyavallabha accompanying the king to Mañchoha. The Poona plates mention the king as camping at Mañchoha and issuing a grant of land to Durgaśarman and Raviśarman at the request of his queen. The plates are dated April A.D. 690.[26] Mañchoha has been identified as probably representing the present Mañchhar in the Poona district. In A.D. 693 while camping on the bank of the river Sinnā, the king issued a gift to Daśaguṇaśarman. The record was written by Rāmapuṇyavallabha.[27] He then accompanied the new Chālukya king Vijayāditya to Rāsēnapura and engraved the Kēsar-Sirasi plates in A.D. 696-97.[28] In April A.D. 700 the king was camping at Poṭṭalikānagara in the Bāvihāraviṣaya. Here, he granted Yukrombe to Māraśarman. The plates, known as Māyalūr plates, were engraved by Rāmapuṇyavallabha.[29] Poṭṭalikānagara has been identified with modern Paṭañceru, about 18 miles north-west of Hyderābād. It can be noted here that Rāmapuṇyavallabha was also responsible for engraving the Harihara[30], Togarshede,[31] Kurnul,[32] Jejūri,[33] Māyalūr, and the Sorab plates[34] of Vinayāditya.

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[22] *ASMAR* 1939, No. 30 (Mysore : University of Mysore, 1940).

[23] E. Hultzsch, "Talamanchi Plates of Vikramaditya I: A.D. 660", *EI* IX, 1907-8 (Calcutta), pp. 98-101.

[24] N. Ramesan, *op. cit.*, pp. 58-63.

[25] R.S. Panchamukhi, "Dayyamadinne Plates of Vinayaditya-Satyasraya: Saka 614", *EI* XXII, 1933-34 (Delhi, 1938), pp. 24-29.

[26] M.S. Vats, "Poona Plates of Chalukya Vinayaditya: Saka 612", *EI* XXV (Delhi, 1951), pp. 289-91.

The Kēsar-Sirasi plates were issued by Vijayāditya, successor of Vinayāditya. This means that Rāmapuṇyavallabha continued to serve the new king Vijayāditya as *mahāsandhivigrahika*. No plates after A.D. 700 bear the name of Rāmapuṇyavallabha as engraver. The earliest work of his successor Niravadyapuṇyavallabha, is the Rāyagaḍ plates of A.D. 703.[35] Hence, Rāmapuṇyavallabha seems to have died after April A.D. 700 the date of the Māyalūr plates and before A.D. 703 the date of the Rāyagaḍ plates.

Niravadyapuṇyavallabha. Niravadyapuṇyavallabha succeeded to the position of *mahāsandhivigrahika* held by Rāmapuṇyavallabha, sometime in the beginning of A.D. 703 or at the end of A.D. 702. He engraved records found in Rāyagaḍ, Ēlāpura, Nērūr, Satāra Museum etc. The earliest of these is dated A.D. 703 and the last A.D. 731. In A.D. 703 he accompanied the king to Marivasati in Karahaṭa (present Karāḍ in Mahārāṣḥtra) where he engraved the copper plates which mention a grant given by the king to a Brahmin.[36] From Karahaṭa he accompanied the Chālukya ruler to Elāpura i.e. modern Ellōra. Here he wrote the Elāpur grant dated A.D. 705-06.[37] In the same year, Niravadyapuṇyavallabha also wrote the Nērūr grant which records the grant of Hikulumba village by the king.[38] In A.D. 710 he was again in the Karahaṭa territory camping along with the king at Karahaṭanagara.[39] With them the Crown Prince was also present. The king at the request of the Crown Prince Vikramāditya granted a village to Bhānudēvaśarma. Twenty-one years later i.e., in A.D. 731, we find Niravadyapuṇyavallabha at Raktapura when the king was camping there. The king issued a grant to Bhavāsvamibhaṭṭa.[40] Raktapura was a renowned place during the early Chālukya period. A few grants were issued from this place.[41] Niravadyapuṇyavallabha seems to have died after A.D. 731. There are two more Nērūr grants of Vijayāditya,[42] dated A.D. 700-71 while the other is undated. The first grant was engraved a few months after the Māyalūr plates. The king after issuing the Māyalūr plates in April A.D. 700 moved to Rāsēnagara, about 250 miles north west of Paṭañceru, from the latter place. While camping at Rāsēnagara identified as modern Rāsi in Ahmadnagar district, a grant was given by the king.[43] These plates dated A.D. 700-01 do not mention the scribe. It is quite plausible that they were written by

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[27] *Karnataka Inscriptions* II, No. 3 (Dharwar: Kannada Research Institute, 1951).

[28] Nagaraja Rao, M.S., "Jamalagama Grant of Chalukya Vijayaditya: Saka 619", *EI* XXXVI, 1965-66 (Delhi, 1966) p. 313ff.

[29] G.S. Gai, "Mayalur Plates of Chalukya Vijayaditya: Saka 622", *EI* XXXIII, 1959-60 (Delhi, 1963), pp. 311-14.

[30] J.F. Fleet, "Sanskrit and Old Canarese Inscriptions," *Indian Antiquary* VI (Bombay: Education Society Press, 1877), pp. 91-94.

[31] *Ibid.*, pp. 85-88.

[32] *Ibid.*, pp. 88-91.

[33] D.R. Bhandarkar, "Jejuri Plates of Vinayaditya: Saka Samvat 609", *EI* XIX, 1927-28 (Calcutta) pp. 62-65.

[34] J.F. Fleet, "Sanskrit and Old Canarese Inscriptions", *IA* XIX, (Bombay: Education Society Press, 1890), p. 146.

[35] K.B. Pathak, "Rayagad Plates, of Vijayaditya: Saka Samvat 625", *EI* X (Calcutta, 1912), pp. 14-17.

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[36] *Ibid.*

[37] H.C. Chakladar, "Elapura Grant of Western Chalukya Vijayaditya : Saka-Samvat 626," *Indian Historical Quarterly* IV (1928) pp. 423-30.

[38] J.F. Fleet, *op. cit.*, *IA* IX (Bombay: Education Society Press, 1880), pp. 130-32.

[39] H.D. Sankalia, "A Copper Plate Grant of Chalukya Vijayaditya: Saka 632", *EI* XXVI, 1941-42 (Delhi, 1952), pp. 322-26.

[40] S.C. Upadhyay, "A Grant of the Western Chalukya Vijayaditya : Saka 653", *EI* XXV (Delhi, 1951), pp. 21-24.

[41] J.F. Fleet, *op. cit.*, *IA* VIII (Bombay: Education Society Press, 1878), pp. 104 & 112.

[42] J.F. Fleet, *op. cit.*, *IA* IX (Bombay: Education Society Press, 1880), pp. 125-30 and 132-35.

[43] *Ibid.*, pp. 125-30.

Rāmapuṇyavallabha who was accompanying the king and had written a few months earlier the Māyalūr plates. The undated Nērūr grant mentions the grant of the village Māḷavūr and this also does not contain the name of the scribe.[44] Thus it is difficult to state whether the plates were engraved by Rāmapuṇyavallabha or Niravadyapuṇyavallabha.

Anivāritapuṇyavallabha. The scribe associated with the rule of Vikramāditya II was Anivāritapuṇyavallabha. The Narawaṇ plates mention him as *mahāsandhivigrahi.* Accompanying the king on his expedition, he camped at the king's victorious camp of Ādityavāḍa. There the king granted the village of Narawaṇa, at the request of Rāṣṭrakūṭa Gōvindarāja. The grant was engraved by Anivāritapuṇyavallabha in December A.D. 742.[45] On another occasion he accompained the king on the latter's campaign against the Pallavas of Kāñchî. He witnessed the fall of Kāñchî and after the complete discomfiture of the Pallava forces, he entered the Pallava capital along with the king. There he had an opportunity to see the Rājasiṁhēśvara temple and its riches. He later engraved the famous Kāñchî inscription which states that after his conquest of Kāñchî, Vikramāditya Satyāśraya did not confiscate the wealth of the Rājasiṁhēśvara temple, but returned it to the god.[46] These are the only two known works of Anivāritapuṇyavallabha. His death seems to have coincided with the death of his patron.

Dhanañjayapuṇyavallabha : The last of the known copper plate engravers was Dhanañjayapuṇyavallabha. He inscribed the plates issued by Kîrtivarma II. The Kendūr plates mention him as Dhanañjayapuṇyavallabha[47] while the Vakkalēri plates refer to him as Anivārita Dhanañjayapuṇyavallabha.[48] The latter were inscribed in A.D. 757. He also engraved the Ainūli plates issued in A.D. 749.[49]

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[44] *Ibid.*, pp. 132-35.

[45] G.H. Khare, "Narwan Plates of Chalukya Vikramaditya II: Saka 664," *EI* XXVII, 1947-48 (Delhi, 1956), pp. 125-31.

[46] E. Hultzsch, "Kanchi Inscription of Vikramaditya," *EI*, III, 1894-95, (Calcutta), p. 360.

[47] K.B. Pathak, "Kendur Plates of Kirtivarman II: Saka Samvat 672", *EI* IX, 1907-8 (Calcutta), pp. 200-6.

[48] F. Kielhorn, "Vakkaleri Plates of Kirtivarma II: Saka Samvat 679", *EI* V, 1898-99 (Calcutta), pp. 200-5.

[49] *ASMARAS* II (Dharwar: Karnatak University, 1976), pp. 121-23.

It would be appropriate here to note the interrelationship of the various scribes. K.B. Pathak felt that Dhanañjayapuṇyavallabha was the son of Anivārita, grandson of Niravadyapuṇyavallabha and great-grandson of Rāmapuṇyavallabha.[50] G.S. Gai states that Puṇyavallabha was the family name and that Niravadya was probably the son of Rāmapuṇyavallabha.[51] H.D. Sankalia writes that Niravadya was probably the son of Rāmapuṇyavallabha.[52] F. Kielhorn opines that Anivārita Dhanañjayapuṇyavallabha was perhaps Anivāritapuṇyavallabha, the scribe of the Kāñchî inscription of Vikramāditya II.[53]

It is difficult to accept Puṇyavallabha as the family name. If this is to be accepted, then Puṇyavallabha (the writer of the Paṇiyāl plates) is to be held as the same as Rāmapuṇyavallabha who wrote most of the charters of Vinayāditya. However, it is difficult to take Puṇyavallabha as Rāmapuṇyavallabha because the Paṇiyāl plates refer to the former as the son-in-law of Jayasanātharāja while none of the charters written by Rāmapuṇyavallabha mention this fact. The Paṇiyāl plates do not refer to Puṇyavallabha as *mahāsandhivigrahika* while Rāmapuṇyavallabha is always mentioned as a *mahāsandhivigrahika*. Because of this, the only probable explanation is that Puṇyavallabha was a proper name and that his successors used this name as a suffix to their names. This would mean that Puṇyavallabha was probably the father of Rāmapuṇyavallabha. Rāmapuṇyavallabha seems to have succeeded Jayasēna to the position of the Minister of Peace and War who probably had no male issue and also Puṇyavallabha seems to have predeceased Jayasēna. K.B. Pathak's view that Rāmapuṇyavallabha was succeeded by Niravadya, the latter by Anivārita and the latter by Dhañanjaya seems to be correct. F. Kielhorn's view that Anivāritapuṇyavallabha, the scribe of the Kāñchî inscription of Vikramāditya II was the same as Anivārita Dhañanjaya of the Vakkalēri plates is unacceptable. This would mean that Dhanañjayapuṇyavallabha of the Kendūr plates was different from Anivārita Dhanañjaya. K.B. Pathak rightly believes that "Anivārita's son was apparently Dhanañjaya, who in the earlier

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[50] K.B. Pathak, "Rayagad Plates of Vijayaditya: Saka Samvat 625". *EI* X (Calcutta, 1912), pp. 14-17.

[51] G.S. Gai, *op. cit.*, pp. 311-14.

[52] H.D. Sankalia, *op. cit.*, pp. 322-26.

[53] F. Kielhorn, *op. cit.*, pp. 200-5 .

Kendūr inscription calls himself Dhanañjaya Puṇyavallabha, but prefixes the name of his father in the later Vakkalēri plates."[54]

THE ARCHITECTS AND THE SCULPTORS

The well known architect-sculptors of the period came from Aihoḷe, Bādāmi and Paṭṭadakal. The great architects of these towns were Guṇḍa Anivāritācāri, Sarvasiddhi Ācāri, Rēvaḍi Ōvajja, Āryamiñci Upādhyāya and Narasobba. The first three worked at Paṭṭadakal, the fourth at Bādāmi and the last at Aihoḷe. Āryamiñci belongs to the middle of the seventh century, Narasobba to the first quarter of the eight century and the other three to the middle of the eight century A.D.

Āryamiñci Upādhyāya. A two-line inscription in the Mālegitti Śivālaya at Bādāmi mentions the architect Āryamiñci Upādhyāya.[55] It speaks of him as the builder of the *prāsāda*. The existing structure throws enough light on the abilities of Āryamiñci. This is a small but neat structure, possessing all the essential characteristics of the structures that belong to the seventh century. The artist appears to have basic plans and details of at least two of the temples of the kingdom—the Mēguti at Aihoḷe and the Upper Śivālaya at Bādāmi. Some features of these two structures coupled with some of his own innovation testify to his knowledge of building a *prāsāda*. To make the structure imposing and impressive, he built it on a lofty rock with a steep precipice behind. The *śikhara* of the temple is one of the best known examples of a *vimāna* of the early period.

Narasobba. The only known architect-sculptor of Aihoḷe is Narasobba, the architect of the present Huccappayyaguḍi. His name is mentioned in three inscriptions: one in the temple, and the others are found about a hundred yards to the right of the Jaina cave (*Meena Basti*). These records testify to his greatness in the field of architecture. One of the inscriptions in the temple eulogises him as a great builder of houses and temples and says that one comparable in skill to him, did not live earlier in Jambūdvîpa and would not be born in future.[56] If Āryamiñci built a temple of the southern order, Narasobba tried to build a temple with a *rēkhā-nāgara-śikhara.* Though the Huccappayyaguḍi is by far the most impressive of the structures built in the first half of the eighth century, nonetheless, it reveals Narasobba's inexperience in executing the *rēkhā-nāgara-śikhara.* It is probable that Narasobba not only planned and built the structure but also sculpted almost all the reliefs. The *dvārapālas* on the pilasters of the *sabhāmaṇṭapa* and the porch were probably his and Ganasobba's works. A relief in this temple with which he was surely associated was the *tāṇḍava* panel on the ceiling of the porch. This is an exquisite piece, well planned and dexterously executed. The *yakṣas* on the beams inside the *sabhāmaṇṭapa* are some of the best sculptures of Aihoḷe with which Narasobba was associated.

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[54] K.B. Pathak, *op. cit.*, pp. 14-17.

[55] *SII* XV, No. 473 (Delhi: Govt of India, 1964).

[56] J.F. Fleet, *op. cit.*, p. 74.

He was not only proficient in building structural temples but also in excavating caves. This is proved by the inscription found near the Jaina cave. The surface of a huge boulder is levelled and the plumb lines of the facade of a cave are chiselled. One of the two single-line inscriptions engraved above this sketch extols the accomplishments of Narasobba.[57] We do not know why this project was abandoned. But the presence of this inscription, in which Narasobba is described as *śāstramahēśvaran,* is enough to surmise his proficiency in the art of excavating cave temple.

Guṇda Anivāritācāri and Sarvasiddhi Ācārya. Most of the architects and sculptors who worked at Paṭṭadakal belonged either to the time of Vikramāditya I or of Kîrtivarma II.

The master architects of the Lokēśvara temple were Guṇḍa Anivāritācāri and Sarvasiddhi Ācārya. Guṇḍa Anivārita supervised the work of almost the entire structure, except that of the southern portion. For completing this magnificent work he was rewarded with the lofty title of "*tribhuvanācāri.*"[58] Further, he was honoured with the crowning ceremony of "*perjjeripu.*"[59] Since a number of sculptors worked on this temple it is fairly certain that Guṇḍa and Sarvasiddhi headed the guild or group of artisans, among whom were sculptors like Baladēva, Dāmōdara, Rēvaḍi Ōvajja, Ceṅgamma, Pullappa etc.

An inscription in the Lokēśvara (present Virūpākṣa) temple gives an interesting account about Sarvasiddhi.[60] It refers to him as an expert in the science of sculpture and architecture and well-versed in the construction of temples. He was also proficient in manufacturing *yōgāsanas* and cots. If Guṇḍa was endowed with the title of *tribhuvanācāri*, Sarvasiddhi was endowed with the title of *maṇimakuṭa-ratna cūdāmaṇi*. The inscription also speaks of him as the architect of the southern portion of the temple. Another inscription[61] reiterates his association with it. As seen above, both these architects were in charge of the construction of the Lokēśvara temple. Both held the same rank. This is further proved by the "*perjjeripu*" conferred on them.

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[57] The Inscription reads: Śrī Biñjaḍi (vida) rddhara caṭṭan vimāna-rañjitan. .. śāstra—mahēśvaran guṇa—ravi rūpa—saṁghātan pramāṇabharan Narasobban.

[58] *Paṭṭadakaṭṭa Guḍigaḷu,* (*PG*) No. 2.

[59] *Ibid.*

Let us examine here a widely prevalent view that Sarvasiddhi Ācārya came from the southern country. According to this view, after the conquest of Kāñchî, Vikramāditya II is supposed to have brought from the Pallava country a group of artists headed by Sarvasiddhi. The king is supposed to have entrusted to him the construction of the Lokēśvara temple. This view is based on the Vakkalēri plates of Kîrtivarma II.[62] The plates speak of Vikramāditya's appreciation of the images and sculptures in the Rājasimhēśvara temple at Kāñchî and his grant of gold to the temple. Cousens surmises that he probably "induced some of the best architects of that capital to return with him."[63] He further states that the two inscriptions in the temple of Virūpākṣa support this view, since they mention Sarvasiddhi as "the most eminent *sūtradhari* of the southern country." Benjamin Rowland endorsed this view.[64] But Percy Brown rejects it altogether and says that as a "matter of fact there is in these temples no contribution from the Dravidian style that was not already in regular use in the Chalukyan country."[65]

There is no doubt that there was close contact between the Pallavas and the Chālukyas ever since the time of Pulakēśi II. It is a well known historical fact that the two often clashed with each other.

[60] *Ibid.*, No. 1.

[61] *Ibid.*, No. 3.

[62] F. Kielhorn, *op. cit.*, pp. 200-5.

[63] H. Cousens, *The Chalukya Architecture of the Kanarese District* (Calcutta: Govt. of India, 1926), p. 61

[64] Benjamin Rowland, *The Art and Architecture of India: Buddhist Hindu Jain* (Penguin, 1970), p. 277.

[65] Percy Brown, *Indian Architecture: Buddhist and Hindu Periods* (Bombay: D.B. Taraporevala Sons & Co. Pvt. Ltd., 1971), p. 69.

This in a way helped the interchange of culture or the contact between artists of the two regions. The *mahāsandhivigrahi* Anivāritapuṇyavallabha who accompanied the king during the Pallava-Chālukya conflict, deserves special mention. This artist not only stayed in but also engraved at Kāñchî an inscription of the Chālukya monarch.[66] However, we do not have evidence to establish that Sarvasiddhi came from the Tamil country and that the Lōkeśvara was built after the great temple at Kāñchî. The fact is that the Lōkeśvara and the Trailōkyēśvara temples were built after the return of the Chālukya monarch from Kāñchî, and it is probable that the impressions carried by the ruler and the few artists that may have accompanied the king may have influenced this project. Of all the temples of Paṭṭadakal, the Pallava features are more marked in the Vijayēśvara (Saṅgamēśvara) temple, built during the reign of Vijayāditya. The absence of the *sukhanāsa* in the *śikhara* is noteworthy. In the words of K.R. Srinivasan: "The Sangamesvara is the earliest of the three and was built by Chalukya Vijayāditya (A.D. 697-733) and is nearer the Pallava form than any other in that it has no *suka-nasika* or gable-like projecting appendage from the front of the upper *talas* and *griva-sikhara* region of the *vimana* over the top of the *antarala* or *ardha-mandapa* fronting the shrine below."[67] In the Virūpākṣa and the Mallikārjuna temples the *sukhanāsās* are very prominent.

Another fact worth noting is the inscriptional evidence. There are two inscriptions in the Virūpākṣa temple which mention Sarvasiddhi Ācārya. Both call him "*tenkaṇa diseya sūtrādhāri*".[68] Some scholars have taken these words to mean an architect from the southern country. This interpretation is misleading. The phrase should actually be interpreted as an architect in charge of the southern portion of the temple and not as one coming from the southern country. An inscription in the Pāpanātha temple of the same place lends support to this view. In this inscription Rēvaḍi Ōvajja, a disciple of Sarvasiddhi, calls himself as "*tenkaṇa dise maḍidōr*".[69] The word *maḍidōr* means one who completed or constructed (in this context), and hence it would mean that Rēvaḍi

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[66] E. Hultzsch, *op. cit.*, p. 360.

[67] K.R. Srinivasan, *Temples of South India* (New Delhi: National Book Trust, 1972), p. 131.

[68] *PG*, Nos. 1 & 3.

[69] *Ibid.*, No. 29.

Ōvajja built the southern portion of the temple. Likewise, Sarvasiddhi, the *sūtrādhari* of *tenkaṇa dise*, was the builder of the southern portion of the Lōkēśvara temple.

Rēvaḍi Ōvajja. A great architect of Paṭṭadakal, Rēvaḍi Ōvajja was a grandson of Silemudda and a disciple of Sarvasiddhi Ācārya. The inscription on the outer wall of the Pāpanātha temple refers to him as one who constructed the southern portion.[70] We may presume that he was an architect as well as a sculptor. As a disciple of Sarvasiddhi, he was probably associated with the construction of the southern portion of the Lōkēśvara temple. This experience helped him a lot when he undertook the task of building the Pāpanātha temple. After completing the work on the Lōkēśvara and probably Trailōkyēśvara temples, he began the construction of the Pāpanātha temple. There is no doubt that the sculptors who worked on the Lōkēśvara also worked on the Pāpanātha temple.

The Pāpanātha temple is of considerable dimensions possessing a *rēkhā-nāgāra-śikhara.* Whether Rēvaḍi Ōvajja was also responsible for the construction of the *śikhara* is a matter of conjecture. Since Rēvaḍi Ōvajja is spoken of as the builder of a portion of the temple, it is probable that he supervised the construction of the rest of the temple.

Although we know nothing about the sculptors who were responsible for the magnificent structures of the Durga at Aihoḷe, the Nāganātha at Nāgarāḷ and the Mahākūtēśvara at Mahākūṭa, the sculptors who worked on some of the temples at Paṭṭadakal are known.

Pāka. He is the earliest of the known sculptors of Paṭṭadakal. He worked on the Saṅgamēśvara temple, built by Vijayāditya in the beginning of the eight century A.D. A pillar in the *mukhamaṇṭapa* mentions the name of Pāka. This inscription states that Pāka prepared two pillars on behalf of his patron Bōdamma.[71] We may presume that Pāka was most probably put in charge of the construction of this pillared hall. Since the structure belongs to the reign of Vijayāditya one can surmise that Pāka lived in the early years of the eighth century A.D.

The reign of Vikramāditya II is noted for the advancement made in the political and cultural fields. His queens, Lōkamahādēvî and

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[70] *Ibid.*

[71] *Ibid.*, No. 21.

Trailōkyamahādēvî built the temples of Lōkēśvara and Trailōkyēśvara to commemorate the conquest of Kāñchî by the king. The architects and sculptors who worked on the Lōkeśvara were Guṇḍa Anivāritācāri, Sarvasiddhi Ācārya, Baladēva, Pullappa, Ceṅgamma and others. We may briefly review their life and work here.

Baladēva. Baladēva was a son of Duggi Ācāri.[72] He not only carved the sculptures of the Lōkeśvara temple but also prepared the large reliefs in the Pāpanātha temple. Among the sculptors of Paṭṭadakal only Baladēva is eulogised as "*tanaṅga bari sāgara kara (ṇi)sa gandha hasti parāga vidyādhara*".[73] He has autographed a *dvārapāla* image (Frontispiece and Plate 4) which stands to the right side of the doorway in the southern *ardha-mandapa* of the Virupakṣa temple. The high relief reveals a Śaiva *dvārapāla* bearing three eyes, two arms, one of them holding a *gadā*. The *gadā*, entwined with a *sarpa* is richly decorated. The crown and other ornaments are also richly chased. The *dvārapāla* is sculptured as if he is leaning against the pillar. It is obvious that Baladēva was also the sculptor of the pillars of the *ardhamaṇṭapa*. Of the sculptures, which may have been carved by him, Rāvaṇa lifting the Mount Kailās is noteworthy (Plate 5). While Ravaṇa lifts the mountain with all his strength, the occupants of the mount are struck with panic. Animals are shown running in all directions, while Pārvatî hugs Śiva, lest she should fall. It is such an uphill task that one of the legs of Rāvaṇa is sunk, under the weight of the Mount, into the earth. The disposition of the hands—twenty in all—straining under the weight is vividly captured. In the midst of the panic, Śiva sits undisturbed, peace writ large on his face. It is interesting to find that at least a few of the *gaṇas* are trying to scare off Rāvaṇa by shooting arrows and throwing boulders on him.

After the completion of the Lōkēśvara temple, Baladēva appears to have been called upon to work on the Pāpanātha temple. In the latter structure also, he carved the *dvārapāla* in the eastern *ardhamaṇṭapa*. The sculpture to the right of the doorway is autographed by him. Unfortunately the sculpture is damaged. He probably carved the other *dvārapāla* of the *ardhamaṇṭapa* and also those found inside the temple.

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[72] *Ibid.*, No. 12.

[73] *Ibid.*, No. 25.

Of the works of Baladēva which fully reveal his artistic abilities, the Naṭarāja panel in the ceiling of the porch is perhaps the best. This autographed panel shows ten armed Śiva dancing gracefully to the beat of the cymbals and *ghaṭa*, while Pārvatî, standing on a lotus, solemnly observes it.[74] Śiva is shown trampling the fat body of the Āpasmāra. The *gaṇas* are seated on either side of the deity.

Another masterpiece is the *aṣṭa-dikpālaka* panel in the ceiling of the central hall. This is more elaborate than the Naṭarāja panel. In the centre is an exquisitely carved Nāga. This Nāga panel is perhaps as good a piece of art as that of the Nāga panel in the Durga temple at Aihoḷe. Around it are the eight guardians. Here, Baladēva calls himself the "*bhayadūran*" *i.e.* 'devoid of fear'. In the same hall he carved another Natarāja panel.

We are not sure whether Baladēva worked on the puranic and epic scenes depicted in the Virūpākṣa temple, but he was undoubtedly associated with the reliefs found on the outer walls of the Pāpanātha (Plate 51). The outer walls of the temple are decorated with the Rāmāyaṇa panels, of which at least some were definitely his works. A panel showing Lakṣmaṇa cutting off the nose of Sūrpanakhî is autographed by him.[75] As noted earlier, Rēvaḍi Ōvajja was also connected with this structure. We may safely surmise that the Rāmāyaṇa reliefs of this temple were the corporate efforts of Baladēva and Rēvaḍi Ōvajja. Baladēva also worked on the *jālandhras* of the Pāpanātha, for no less than three of the *jālandhras* are autographed by him.

Aditya. Another known sculptor of the Virūpākṣa temple is Āditya. He was a son of Śrîpādadēva and a disciple of Sakarēsivādi. An inscription mentions him as the sculptor of the ceiling.[76] This ceiling bears an elaborately carved Sūrya riding in his chariot in the company of Ushā and Pratyushā. The chariot is driven by Aruṇa and drawn by seven steeds. The movement of the chariot is convincingly conveyed. The panel is notable for its elaborate composition, with Surya occupying the central position. It is the only autographed work of Aditya.

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[74] R.S. Panchamukhi, "Patadakal and Its Sculpture—A Brief Outline", *Bulletin of the Deccan College Research Institute* (Poona: Deccan College, 1946-47) p. 69.

[75] *PG.*, p. 69.

[76] *Ibid.*, No. 9.

Ceṅgamma. Ceṅgamma is another sculptor who was engaged for decorating the outer wall of the Virūpākṣa temple. The only known work of his in this temple is the Śiva sculpture on the outer wall.[77] In this relief, Śiva is trampling Āpasmāra with his left leg, while the right leg is firmly planted on the ground (Plate 6). This sculpture is easily one of the finest of the Chālukyan works.

Like Baladēva, Ceṅgamma was also associated with the Pāpanātha temple. After completing his assignment on the Virūpākṣa temple, Ceṅgamma engaged himself in sculpting pillars and pillar reliefs and other sculptures in the hall of this structure which was being built under the supervision of Rēvaḍi Ōvajja.[78] These pillars have large reliefs of *mithunas*, ladies playing on *taṁbūr*, flute etc. One of the pillars is autographed by Ceṅgamma. In a *kōṣṭha* located nearby is the sculpture of Mahiṣāsuraṁardinî. It is obvious that Ceṅgamma was its sculptor.

Ceṅgamma and Baladēva appear to have been at the peak of their career in the middle of the eighth century A.D.

Pullappa. Pullappa is the last of the known sculptors who worked on the Virūpākṣa temple. He sculpted the Śiva panel (Plate 7) found on the northern outer wall.[79] Above this large relief of Śiva is a niche with a fine sculpture of Gaṇēśa. This, too, appears to be his work.

Dāmōdara. On one of the pillars of the eastern *ardha-maṇṭapa* of the Virūpākṣa temple is a brief label inscription. It reads *Śrī Dāmōdaran.*[80] It is probable that Dāmōdara prepared the pillar on which the inscription is engraved.

Dēva Ārya. If Ceṅgamma and Baladēva and others were proficient in carving relief sculptures, Dēva Ārya appears to have concentrated on *jālandhras*. In preparing the *jālandhras* he had no equals in the Chālukya territory. He worked on the temple of Pāpanātha. Two of the *jālandhras* flanking the Naṭarāja relief in the southern porch of the temple are his works.[81] These are relieved with *yāḷi* figures autographed by the artist in Kannaḍa, the other in the Nāgarî script. This may mean that Dēva Ārya was versed in both scripts. It is not improbable that he was also associated with a few other *jālandhras* in the temple. However, it is difficult to establish whether he was connected with the ornate *jālandhras* of the temple of Virūpākṣa.

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[77] *Ibid.*, No. 14.
[78] *Ibid.*, p. 64.
[79] *Ibid.*, p. 15.
[80] *Ibid.*, p. 8.
[81] *Ibid.*, p. 68.

Before taking up the sculptors who worked in other Chālukya sites, let us note three other sculptors mentioned in the inscriptions. An inscription in the Virūpākṣa temple mentions Duggi Ācāri as the father of Baladēva.[82] He was obviously a sculptor. Baladēva takes pride in calling himself as his son. Whether Duggi Ācāri worked on the temple of Virūpākṣa or on the Vijayēśvara is not certain. Likewise, Āditya is called a disciple of Sakarēsivādi,[83] a reputed artist who most probably worked on the earlier temple of Vijayēśvara. Āditya's father Śrîpādadēva must have also been a sculptor.[84] However, his achievements are not known to us.

On the rocks near the caves at Bādāmi are a number of brief labels, mentioning the names of pilgrims and sculptors. Some of the sculptors, whose work is difficult to identify are Śrî Dōṇasvāmi,[85] Chōḷadēveṛeyan,[86] Beṇṇeyara Cāḷugēsi.[87] Below an indistinct sculpture to the proper left of Cave III is a label which mentions the name of Bhavasvāmi Ārya.[88] He is obviously its sculptor. On a rock to the right of Cave III are two small labels mentioning a *rūpaśēkharah* i.e., best among the sculptors [89] This must have been the title of a sculptor whose name is not known to us. On a boulder near the Bhūtanātha temple are short inscriptions which mention Eraṇḍara Gaṇaca as an artist of certain sculptures.[90] These sculptures are of Brahmā, Śiva, and Viṣṇu. Another five-lined inscription in the same place refers toChandrakîrtiBhaṭṭa as the sculptor of Durgādēvī.[91] There is also a sculpture of Narasimha in the same line of sculptures. It was either the work of Eraṇḍara gaṇaca or Chandrakīrti Bhaṭṭa. On a rock on the way to Mahākūṭa is an inscription, recording the installation of the scuptures of Gaṇēśa and Phaṇîndra by one Kuśala Dharmmaṇa. The engraving of the record and the figures seems to be the work of one Aghavināsigaḷ.[92] This sculptor seems to have worked on similar figures on another rock above the *kārañjī*, on the way to Mahākūṭa. These figures also were patronised by Dhammaṇa.

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[82] *Ibid.*, No. 12.

[83] *Ibid.*, No. 9.

[84] *Ibid.*

[85] *SII* XV, No. 277 (Delhi: Govt of India, 1964).

[86] *Ibid.*, No. 353.

[87] *Ibid* , No. 388.

[88] *Ibid.*, No. 374.

[89] *Ibid.*, No. 361 & 362.

[90] *Ibid.*, Nos. 401-3.

[91] *Ibid.*, No. 405.

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[92] *Ibid.*, Nos. 474 and 477.

3

Characteristic Features of the Early Chālukya Architecture

AIHOḶE, located on the bank of river Malaprabhā, has most of its temples built either on the bank of this river or near the tanks and wells in the village. It is to be noted here that the majority of temples at Bādāmi are located around a huge tank or on the hills which surround its three sides. The temples of Mahākūṭa are located on all the sides of the Viṣṇu *puṣkariṇî*. At Paṭṭadakal the majority of the temples are found on the bank of the river Malaprabhā.

At Aihoḷe the temples of Bhagavatî (Gauḍarguḍi), Cakraguḍi, Huccimalliguḍi, Mallikārjuna, Durga and Tārappa are associated with tanks and wells. There is a small tank adjoining the Jyōtirlinga group of temples. The wells are built of large blocks of stone, and some of them bear relief sculptures. The well in front of the Huccimalli temple has a panel depicting the Kirātājrunîya theme. The Huccappayyaguḍi, the Gaḷaganatha group of temples and the Rāmalingēśvara group of temples are situated near the river.

The location of temples on river banks or tanks was in keeping with the architectural traditions mentioned in the texts. The Mahēndra Viṣṇugṛiha, on the Mahēndra *taṭāka*, of Pallava Mahēndravarman I and the Second Māmaṇḍūr Cave temple on Chitramēgha *taṭāka* are the best known contemporary or near contemporary examples. The temples of Ālampur and Pāpanāsanam in

Āndhra Pradēsh are located on the bank of the river Tungabhadrā.

GENERAL FEATURES

The early Chālukya temples at Aihoḷe possess a flat roof with gradually inclining sides. This kind of roof is high and flat in the centre with the slabs of the inclining roof inserted underneath. This roof reminds us of the structures on the west coast. To let off heavy rain water, the houses and temples were equipped with inclining top.

Unfortunately, no temple of the pre-Chālukya period has been found in the coastal tract now, although some medieval structures are extant. At Bhaṭkaḷ and Honnāvar are some of the finest examples of this type of temple.[1]

In temples with *pradakṣiṇāpatha* this kind of roof is found around the entire hall. The *pradakṣiṇāpatha*, the aisles and the section behind the *sabhāmaṇṭapa* are covered with a slopy ceiling. Such an arrangement can be seen in the Bhagavatî, Cekkiguḍi, Durga temples etc. Although the Huccimalli temple has a *pradakṣiṇāpatha*, its roof does not incline in the front section of the *sabhāmaṇṭapa*. The flat ceiling of the nave of this structure runs up to the end of this hall and the inclining roof is found on the three sides only.

In temples without *pradakṣiṇāpatha*, the *garbhagriha* is located behind the *sabhāmaṇṭapa*. This provides an open *pradakṣiṇā* outside. In these temples, the sloping roof is confined only to the aisles of the *sabhāmaṇṭapa*. The temples of Mallikārjuna, Gaḷaganātha, Tārappa etc., exemplify this.

The Chālukya artists and architects followed this practice at Mahākūṭa, Bādāmi and Paṭṭadakal. Thus, the inclining roof became a characteristic feature of the early Chālukya architecture. Though the medieval temples of Karnāṭaka do not bear this kind of roof, some pillared halls of the 11th century at Aihoḷe and other places do possess this feature. But such examples are few. The Rāciguḍi at Aihoḷe is one such example.[2]

Another characteristic of the early Chālukya temples is found on the *adhiṣṭhāna*. The upper part of the latter generally bears a *kapōta* moulding. In the contemporary Pallava works, a *paṭṭikā* is generally noticed. In the early Chālukya works a *padma* moulding is found above the *upāna* for the *jagati*. In the temples of the Āndhradēśa, and the Pallavas, a rectangular *jagati* is found above the *upāna*. Another feature of these early Chālukya *adhiṣṭhānas* is the presence of a broad *gaḷa*, either plain or carved. The temples of Lāḍ Khān, Huccimalli, Cekkiguḍi etc., contain plain *gaḷa*. The Mēguti (plate 9) (plate 16), parts of Huccappayya guḍi and Durga temples bear reliefs. There are *yakṣas* in the *gaḷa* of the Mēguti. Scenes from the Rāmāyaṇa, sporting elephants, epic scenes and some other miniature reliefs, are found in the *gaḷa* moulding of the Durga, Huccappayya-guḍi, Mahākūṭēśvara and Mālegitti Śivālaya temples respectively at Aihoḷe, Mahākūṭa and Bādāmi.

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[1] H. Cousens, *The Chalukyan Architecture of the Kanarese Districts* (Calcutta: Govt of India, 1926), Pls. CXLIV AND CXLVIII.

[2] R.S. Gupte, *The art and Architecture of Aihole* (Bombay: D.B. Taraporevala Sons & Co., Pvt. Ltd., 1967), Pl. 57.

Pierced window or *jālandhra* is another noteworthy feature of the early Chālukya architecture. The *jālandhras* and the *kōṣṭhas* were used to enhance the beauty of the temple. The *jālandhras* of theVirūpākṣa, and Mallikārjuna temples at Paṭṭadakal are noted for their geometrical and zoological patterns. The walls of the Lāḍ Khān, Hūccimalli, Cekkiguḍi and the Durga temples contain *jālandhras*. The *jālandhras* of the Durga temple depict *swastika*, *matsya-cakra* and flower models (Plate 8). The *jālandhras* of the Lāḍ Khān temple are a class by themselves, and are the largest in size among the early Chālukya examples (Plate 9).

The *jālandhras* of the early Chālukya temples which were a utilitarian-cum-decorative element were further elaborated by the Noḷambas, later Chālukyas of Kalyāṇi, Kadambas, Hoysaḷas and the Eastern Chālukyas. The early Chālukya artists utilised the *swastika* and fish motifs to good advantage for preparing grilles at Aihoḷe and the same theme was also used for decorating the ceilings. The *jālandhras* at Aihoḷe appear simpler than those found at Paṭṭadakal.

In the Noḷamba architecture the *jālandhras* were carved with great care. "In the hands of the Noḷamba craftsmen these decorative motifs were raised to the status of major works of art."[3] They chased fine grilles containing figures of musicians and dancers. Occasionally human and divine figures were filled in such windows.

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[3] Douglas Barrett, *Hemavati* (Bombay : Bhulabhai Memorial Institute, 1958), p. 4.

When the Noḷambas were humiliated by the Chōḷas under Rājarāja, the latter was so much impressed by these architectural decorations that he carried and got them built into the temples of Bṛihadîśvara at Tanjore[4] and Kāñcēśvara at Kāñchî. Some of the Noḷamba pierced windows of exquisite beauty are found in the temples of Aruṇācalēśvara and Bhōganandîśvara at Nandi[5] and Doḍḍappa at Hēmāvatî[6] (Plate 10).

The early Chālukya pillars in general are square. The plain space of the shaft is broken by the *paṭṭas* and medallions. Generally the pillars do not possess vase, capital and abacus, though these motifs can be observed in the pilasters carved on the door-jambs. The solid square shaft is crowned by either two or three or four-armed *pōtika*. The *paṭṭas* and medallions are often designed with pearl chains, *kîrtimukhas*, floral designs, musicians, dancers, animal figures, *mithunas, gandharvas* etc. In spite of the predominantly square shape of the pillars, pillars with octagonal and sixteen sided shafts also occur, as in Mēguti. The pillars do not stand on *pîṭhas*.

A notable feature of the pillars is the *taranga-pōtika*. However, these disappeared from the temples of Karnāṭaka soon after the early Chālukya rule. The *taranga-pōtikas* possess a median band. In some instances, as in the Durga and the Jyōtirlinga at Aihoḷe, and the Mallikārjuna at Mahākūṭa, the *pōtikas* bear lions in the median band. *Taranga-pōtikas* are also found at Bādāmi and Paṭṭadakal.

The *taranga-pōtika* was in vogue even before the Aihoḷe temples were built. In the great *vihāra* 15 of Nāsik, also known as Śrî Yājña cave, richly carved pillars with *taranga-pōtikas* are found.[7] Here all the *tarangas* are of uniform size, whereas at Aihoḷe and other early Chālukya centres, only two rolls, one at the top and one at the bottom, are prominent. The Śrî Yājña cave belongs to the last quarter of the second century A.D. At Ajanta, *vihāras* 16 and 17 contain pillars with *taranga-pōtikas* but in these examples there is a series of *tarangas* at the bottom, and a plain surface, which merges with a roller moulding, at the top.[8] Thus a plain surface intervenes between the top and the bottom mouldings. These caves are dated fifth century by Fergusson.[9] At Aihoḷe the intervening plain space between the roller mouldings is reduced, and only two large rolls[10] are carved as in Lāḍ Khān and the Durga temples. But *pōtikas* with a series of roller mouldings of equal size are often found as in the Tārappa temple.[11]

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[4] C. Sivaramamurti, *Nolamba Sculptures* (Madras: Govt. of Madras, 1964), Fig. 1.

[5] *Archaeological Survey of Mysore Annual Reports*, 1932. (Mysore: University of Mysore, 1935), Pl. XX (2 & 4).

[6] Barrett Douglas, *op. cit.*, Pls. 8 to 12.

[7] J. Fergusson, *History of Indian and Eastern Architecture*, Vol. I, No. 106 (New Delhi: Munshiram Manoharlal, 1967), Woodcut, p. 188.

In addition to the *taranga-pōtika*, the early Chālukya pillars also contain curvy profiled *pōtikas*. The pillars in the porch of Lāḍ Khān temple can be quoted as an example of this type.

In course of time, the *taranga-pōtika* and the curvy profiled *pōtika* was replaced by a *pōtika* whose profile was cut at 45 degrees. The temples at Kukkanūr,[12] Lakkuṇḍi,[13] Gadag,[14] and a score of other temples bear this out.

Barring the sole example of the Rāvaṇapaḍi II temple, no temple at Aihoḷe contains a pillar with the *pūrṇaghaṭa* motif. The pillars at Ālampur contain *pūrṇaghaṭas*. They are richly carved at the lower as well as at the upper parts of the shaft. Such pillars can be seen in the temples of Garuḍa Brahmā and Svarga Brahmā. It can be noted here, that the *pūrṇaghaṭa* motif was mainly used for embellishing the railings at Aihoḷe.[15] At Paṭṭadakal this type of pillars can be seen in the Gaḷaganātha temple.

Another common feature in the early Chālukya temples is the presence of the *ṣankha* and *padma nidhis*. The figures are carved either at the entrance to the temple as in the Huccappayyaguḍi[16] and Rāvaṇapaḍi cave (Plate 26),[17] or on the lower part of the door-jambs as in Konṭguḍi III,[18] and the doorway standing to the right of the Huccappayyaguḍi.[19]

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[8] *Ibid.*, p. 187.
[9] *Ibid.*, Woodcut Nos. 108-110.
[10] H. Cousens, *op. cit.*, Pl. VIII.
[11] R. S. Gupte, *op. cit.*, Pl 16.
[12] H. Cousens, *op. cit.*, Pls. LVI & LIX.
[13] *Ibid.*, Pl LXXI.
[14] *Ibid.*, Pl CXVIII.
[15] R. S. Gupte, *op. cit.*, Pls. 29 & 30.
[16] *Ibid.*, Pls. 78 &79.
[17] *Ibid.*, Pl. 60.
[18] H. Cousens, *op. cit.*, Pl. VIII.
[19] *Ibid.*, Pl. XIV.

The *garbhagṛha* is built at a higher level than the pillared hall. In some cases, as in the Durga and the Mēguti, the former is about 30½ cm higher than the hall. This practice is followed in other temples like the Mēguti I, Huccappayyamaṭha, Cekkiguḍi etc. This seems to be a general feature of the age, for it is also found in the Pallava cave temples. In the cave temples of Śatrumalla at Daḷavanūr,[20] Lalitāṅkura at Tiruchirāpalli,[21] Avanibhājana at Sîyamaṅgalam,[22] Orukal-maṇḍapam at Tirukkālukunram,[23] and Atyantakāma at Mahābalipuram,[24] the *garbhagṛha* is situated at a higher level. The same feature has been found in the early Chālukya caves at Bādāmi.

The *dvāras* of the early Chālukya temple are exquisitely carved. The jambs are fluted and divided into vertical *śākhas*. These bands add to the beauty of the doorway. The *śākhas* are filled with pilasters, rosettes, figure sculptures and floral mouldings. The lower part of the *dvāra* is generally one full block without any *śākhas*. It usually bears a panel with river goddesses, *mithunas* and in some cases *nidhis*. In the Huccimalli, Konṭguḍi I, Durga temple etc., river goddesses and such other reliefs are carved. In the temples of Konṭguḍi III, and Cakraguḍi, one of the bands contains *mithunas*. In the centre of the door is a flying *garuda*. He holds snakes by their tails and the latter form a part of the *dvāra śākha*. Of the many doorways of Aihoḷe, those found in the temples of Bhagavatî, Durga, Durga I and Cakraguḍi are the most decorated. The *makara-tōraṇa* on the door-frame is absent at Aihoḷe but it can be seen at Paṭṭadakal.

The architrave above the door generally has three large *kuḍus*. Two of the latter are directly above the pilasters of the door-jambs and one in the centre. These *kuḍus* are relieved. These reliefs, particularly the one in the central *kuḍu*, throw light on the god for whom the structure was dedicated. The side *kuḍus* of the *garbhagṛha* doorway of the Bhagavatï temple consist of *apsaras* in the *tribhanga* and the one in the centre has the sculpture of an exquisitely carved Gajalakṣmî.[25] The side *kuḍus* are generally topped by an *āmalaka* as in the Bhagavatî and the Huccappayyaguḍi.

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[20] K. R. Srinivasan, *Cave Temples of the Pallavas* (New Delhi: Govt of India, 1964), Pl. XVI.

[21] *Ibid.*, Pl XIX.

[22] *Ibid*, Pl. XXV (A).

[23] *Ibid.*, Pl. XXIX.

[24] *Ibid.*, Pl. XXXV.

Carving richly chased doorways was also practised by the Noḷambas of Hēmāvatî, Chālukyas of Kalyāṇa, the Kadambas and the Hoysaḷas. But these include different motifs and are found, in some cases, with richly carved floral designs, figure sculptures etc. In the Mallikārjuna temple at Hēmāvati, two *yakṣas* ride an elephant.[26] These perhaps represent the *nidhis*. The doorway displays a row of scrolls, a pilaster and a row of petals. Similar rows of petals are found in all early Chālukya works and the Noḷambas borrowed it from the Chālukyas. Another great piece of Noḷamba doorway is found in the Madras Museum.[27] Under the later Chālukyas and the Hoysaḷas, the doorways are far more elaborately planned and executed than in the works of the earlier dynasties and display a wealth of imagination and ingenuity. The architrave of the Hoysaḷa doorways is absorbing and at the same time superb in workmanship.

The *kōṣṭhas* generally appear on the outer walls of the *garbhagṛiha*. The temples of Bhagavatî, Huccappayyaguḍi, Tārappa, Sūrya (Plate 11), Cakraguḍi, Huccappayyamaṭha are adorned with *kōṣṭhas*. The Cekkiguḍi possessing a *pradakṣiṇā*, has *kōṣṭhas* on its *garbhagṛiha* walls, but these are absent in the Huccimalli. The *kōṣṭhas* are found on the entire wall of the outer *pradaksiṇā* of the Durga temple. Here again, as in the Huccimalli temple, the wall of the *garbhagṛiha* is plain. The *kōṣṭhas* of the Durga temple are notable for their variety. Their pilasters are either square or fluted.

They are crowned by richly carved *mahānāsikas*, which display a wide range of designs. Such *nāsikas* are absent in other temples of Aihoḷe. The *kōṣṭhas* house large reliefs. Most of them are missing today.

Temples possessing *kōṣṭhas* have an *adhiṣṭhāna* with projected sections. The *kōṣṭhas* are built directly above these projections. The projection is continued in the *śikhara*, as most of these temples possess a *rēkhā-nāgara-śikhara*. But seldom do the *kōṣṭhas* appear on a wall with an *adhiṣṭhāna* lacking projected sections in it. The temple of Mallikārjuna is an example of this. In keeping with the plain *adhiṣṭhāna* and the walls, the temple has a *kadamba-nāgara-śikhara* which has no projections and recesses as in the *rēkhā-nāgara-śikhara*.

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[25] R.S. Gupte, *op. cit.*, Pl. 24.
[26] Douglas Barrett, *op. cit.*, Pl. 20.
[27] C. Sivaramamurti, *op. cit.*, Pl. XI (b).

In the Huccappayyamaṭha the *kōṣṭhas* are flanked by *kuḍus*. The latter are also found on the walls of the *sabhāmaṇṭapa*, though without the *kōṣṭhas*. Such *kuḍus* are present in the temple of Sūrya and Cakraguḍi.

The *kōṣṭhas* are an essential part of the early Chālukya temples. They are seen on the walls of the temples of Mahākūṭēśvara and Mahābalēśvara at Mahākūṭa, in Mālegitti Śivālaya at Bādāmi, and in Virūpākṣa, Mallikārjuna and Pāpanātha at Paṭṭadakal. It is at Paṭṭadakal that their number increases. In Aihoḷe, they are generally confined to the *garbhagṛha* wall; the only exceptions being the Durga and the Mēguti. But at Paṭṭadakal, they are employed on the entire wall surface. They are also filled with reliefs as in the Durga temple at Aihoḷe. In the Pāpanātha temple, the *kōṣṭhas* are crowned by *nāsikas*. In the Virūpākṣa temple, the *nāsikas* are crowned by *makara-tōraṇas*.

Excepting the Durga and the Mēguti temples, the temples of Aihoḷe have *kōṣṭhas* only on the outer wall of the *garbhagṛha*. These are invariably three in number, for the outer wall of the *garbhagṛha* has only a single projected section in each of its walls. Since such projections are absent in the *adhiṣṭhāna* of the *sabhāmaṇṭapa*, we do not come across *kōṣṭhas* there. The only exception to this is the temple of Huccappayyaguḍi which has unfinished *kōṣṭhas* on the *sabhāmaṇṭapa*. Since the *adhiṣṭhāna* of the Durga temple has as many as eleven projected sections, eleven *kōṣṭhas* are located on the outer wall.

The architects at Ālampur also carved *kōṣṭhas* with *mahānāsikas*. The *kōṣṭhas* and *nāsikas* are employed in the Svarga Brahmā, Viśva Brahmā, Arka Brahmā and other temples. The *nāsikas*, as in the Durga temple at Aihoḷe, are noted for their variety.

This early Chālukya practice was continued in the subsequent styles in Karnāṭaka. In the early Chālukya works, *koṣṭhas* along with *jālandhras* are used for decorating the walls. The later architects used *kōṣṭhas*, *pañjaras* and pilasters to decorate the walls.[28]

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[28] Though the placing of sculpture or carving a sculpture in the *kōṣṭhas* was followed, it was given up in the time of the later Chālukyas. In one of the temples of the Navalinga complex at Kukkanūr, the *kōṣṭhas* are topped by a

Temples, with only pilasters on walls, are seen at Aihoḷe in the early Chālukya as well as later structures. In the early Chālukya structure the pilasters are generally confined to the corners of the walls. This type of corner pilasters with vase and capital is also found on the temples of Lāḍ Khān, Jyōtirlinga VIII, Mēguti, Mēguti I etc. The majority of Aihoḷe temples, however, have plain walls. The well known examples of later temples possessing pilasters on the walls are those of Ambigērguḍi, Seṭṭigevva temple and Rāciguḍi. These contain a series of pilasters on the walls.

The early Chālukyas preferred a square *linga-pîṭha* in a Śiva temple. In the Pallava temples, the Sōmaskanda panel is generally found on the back wall of the *garbhagṛha.* The practice of carving square *linga-pîṭhas* was in vogue in Western Indian caves. They are also found in the earliest Hindu caves in the Goa region. Such *pîṭhas* are found in the caves belonging to the fifth century A.D. at Norva, Arvalam, and the cave near the Mangēṣ temple on the Poṇḍa-Paṇaji road. The early Chālukyas who conquered the Goa region naturally followed the style that existed in Goa and introduced the square *linga-pîṭhas*. From the early Chālukyas, Andhra and Karnataka regions, borrowed it in the subsequent periods. The Rāṣṭrakūṭas had a preference for circular *pîṭhas*. This is noticeable in the Daśāvatāra and the Kailāsanātha temples at Ellora.[29]

The early Chālukya *linga-pîṭhas* are often massive in size. The *piṭha* in the temple of Gaḷaganātha XIV is about 1.42m in width and about 1.24½m in height. The height of the *Rudra-bhāga* of the *linga* is about 43cm. The *linga-pîṭha* is so large that only a part of it can be seen through the *garbhagriha-dvāra*. This is true of the temple of Huccappayyamaṭha.

Three types of *linga-pîṭhas* are seen at Aihoḷe. The first type represents a *pîṭha* having a detachable *linga*; the second type consists of a *pîṭha* with an undetachable *linga*, but the whole detachable from the floor and; the third type represents a *linga-pîṭha* in which the floor,the *pîṭha* and the *linga* are all carved out of the same

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kuṭa moulding. Besides these, we also find plasters, and *makaratoraṇas* on the walls. Its place is taken by *pañjaras*. This is also seen in the temples of the large Jina temple and the Naganātha temple at Lakkuṇḍi. Sometimes, miniature reliefs cover these *pañjaras* as in the Kaśiviśvēsvara at Lakkuṇḍi. See for example H. Cousens, *op. cit.*, Pls. LXIII, LXV & LXXXIII.

[29] Fergusson and Burgess, *The Cave Temples of India* (Delhi: Orient Book Reprint Corporation, 1969), Pls. LXXIII & LXXXI.

rock. In most cases the *pîṭha* and the *linga* are inseparable. In the temples of Gaḷaganātha XIV, Mallikārjuna and Huccappayyamaṭha the floor, the *pîṭha* and the *linga* are carved out of a single block of stone.

Reflecting on the early Chālukya square *linga-pîṭhas*, K.V. Soundara Rajan writes: "it could be averred without any possibility of contradiction that the entire Karnataka and Andhradesa, even in the succeeding stages, as in Nolamavadi and Gangavadi, and even in the peripheral Perum-Banappadi (of Brihat-Banas) took, with facility, to this square *linga-pitha* and this preference was carried almost upto the very tip of the peninsula, thanks to the initiative of early Pandyas, in whose country, it would be very difficult to find out even stray specimens of the circular *linga-pîṭha*. If cultural vogue and preference could be firm and uncompromising, here is indeed a convincing example of its operation. The Pandyan country spread this vogue even in its cultural colony across the Mannar gulf, namely Ceylon."[30]

The *rēkhā-nāgara-śikharas* of Aihoḷe possess *sukhanāsas*. A section of the *śikhara* projects over the *sabhāmaṇṭapa*. This projection is generally found in the *nāgara* and *vēsara śikharas* in Karnāṭaka. At Aihoḷe, it consists of a projection whose end is shaped like a *nāsika* or a huge *kuḍu*. In the cavity of the *nāsika* is usually carved a *tāṇḍava* Śiva or Sūrya according to the nature of the god consecrated in the *garbhagṛha*. The height of the *sukhanāsa* varies in a minor way. In no case,is it more than half the height of the *śikhara*. The temples of Huccimalli, Durga, Tārappa, Cakraguḍi, Sūrya etc., offer some examples. In the *kadamba-nāgara-śikhara* of Mallikārjuna temple, the *sukhanāsa* is formed by a *nāsika* moulding. In the Pāpanātha temple at Paṭṭadakal, the *sukhanāsa* gains considerable prominence.

Similar *sukhanāsas* are found in the temples of Ālampur and Satyavōlu. At Ālampur the projection or the height of the *sukhanāsa* comes upto the second *bhūmi-āmalaka*. The Svarga Brahmā, Viśva Brahmā and Bāla Brahmā temples bear this out.[31] Here the *sukhanāsa* is as wide as the width of the *garbhagṛha*. At Satyavōlu the temples of Rāmalimgēśvara and Bhîmalingēśvara contain very prominent *sukhanāsas.*[32] In these temples, their height exceeds that of the first two *bhūmi-āmalakas.* They occupy almost the entire width of the *ardha-maṇṭapa.*

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[30] K.V. Soundara Rajan, *op. cit.*, p . 23.
[31] *Ibid.*, Pl., XVI.

The *sukhanāsas* were further elaborated by the later Chālukya and the Hoysaḷa architects, particularly, under the latter, they became extremely ornate. On them are usually found the sculpture of Saḷa, the founder of that dynasty, slaying a lion with a sword.

The Mēguti temple, located on a hill, is one of the finest examples of early Chālukya architecture. This is the only dated temple of this period at Aihoḷe. An inscription states that it was constructed in A.D. 634. In the Jain architecture of Karnāṭaka, the Mēguti temple is a landmark. The presence of an upper storey in this temple is noteworthy. Though the Lāḍ Khān temple came to be added with an upper shrine, the Hindu structures are rarely found with an upper shrine. But the Jains continued to erect two-storied structures.

The Mēguti temple which is a fully developed temple at Aihoḷe consists of a *garbhagṛha* with a *pradakṣiṇāpatha* (later converted into closed rooms), a *sukhanāsi*, an *ardha maṇṭapa* and a pillared porch. Above the *garbhagṛiha* is the upper shrine. No other early Chālukya temple of Aihoḷe with the exception of the Durga temple has so many components. Generally they consist of a *garbhagṛha,* a *sabhāmaṇṭapa* and a porch. The medieval temples of Karnāṭaka generally possess a *garbhagṛha,* a *sukhanāsi,* a *navaranga* and a pillared *mukha-maṇṭapa.*

In the subsequent Jain *bastis* an upper shrine was often built. At Aihoḷe, the Seṭṭigevva temple bears this feature. In the Mēguti the upper shrine has its roof missing. The adoption of a *vimāna* for the Jain *bastis* and accommodating in it a *garbhagṛha,* and sometimes an *ardha-maṇṭapa* also, is an advancement over Mēguti temple. At Paṭṭadakal, the Jain *basti* has a *vimāna* type of *śikhara* with an upper shrine. The shrine was built in the eighth century. In addition to an upper shrine, there is also an *ardha-maṇṭapa* in the Seṭṭigevva temple. Though a number of Jain structures of Karnāṭaka contain upper shrines, the most impressive of them is the Cāmuṇḍarāya *basti* at Śravaṇa Beḷgoḷa.

Another characteristic of the early Chālukya temples is the carving of a Garuḍa on the lintel of the doorway (Plate 32). Garuḍa is depicted in a flying posture bearing the tails of the snakes in his hands. The sculpture found on the *maṅgalaphalaka* of the door-frame is generally related to the deity set up in the sanctum. But this does not seem to apply to the early Chālukya examples. The Garuḍa is found not only on the doors of the Vaiṣṇava temples but also on the door-frames of the non-Vaiṣṇava temples. He presides over the doors of the Śaiva, Śakti and Sūrya temples. The temples of Bhagavatî, Mallikārjuna and Sūrya exemplify this. Elsewhere, the Garuḍa is carved on the door-frames irrespective of the deity consecrated in the sanctum. At Paṭṭadakal he is found on the door-frames of many temples, although majority of them are Śaiva temples.

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[32] *Ibid.*, Pl., XVII.

PLANS

The temple plans at Aihoḷe fall into two broad categories: (a) With walls arranged in a straight line without projections; and (b) projected walls and recesses. The plan of the Durga temple is an exception to these, for it forms a class by itself. The walls of the Huccimalli and Mallikārjuna temples, are set in right angles and their plans are undisturbed by any kind of projections either in the *adhiṣṭhāna* or on the walls. In the Huccimalli temple the *garbhagṛha* is built within a rectangular pillared hall. The *garbhagṛha* is not attached to the back wall as in the Lāḍ Khān, Konṭguḍi I and II temples. It is located a few feet away from the back wall of the hall, and this intermediary space served as the *pradakṣiṇāpatha*.

Temples with projecting and receding walls are many in number. They offer a wide range of minor variations:

Type A. One group of temples has niches on walls, but the number of niches and their location differ from temple to temple. In certain types, there are three projections on the outer walls of the *garbhagṛha*—one on each wall. In such temples, projections on the walls of the hall are generally absent. The temples of Gaḷaganātha, Sūrya and Tārappa may be offered as examples of this. This pattern is adopted for smaller shrines with *rekhā-nāgara-śikhara* at Māhākūṭa. It is only in the temples of Tārappa, Huccappayyaguḍi and Sūrya, as in Mahākūṭa, the projection is found extended on the *śikhara*. But in the Gaḷaganātha temple at Aihoḷe the projection is not extended on the *śikhara*, for it does not possess the *rekhā-*

nāgara-śikhara. Instead it has a stepped pyramidal *śikhara.*

Type B. In this type, the projections in the form of niches is present not only on the *garbhagṛiha* walls but also on the walls of the hall. For example, in addition to the three niches on the *garbhagṛha* wall, two more niches are built on the front wall of the hall of the Huccappayyaguḍi. However, the niches are sunk into the wall; hence the projection is inconspicuous. This is the only example of this kind at Aihoḷe.

Type C. Of the temples with straight walls, the Lāḍ Khān temple is the most noteworthy. The Lāḍ Khān temple has a square hall with plain walls. The side walls bear *jālandhras* and pilasters. A notable feature of this plan is the presence of pilasters at the corners.

Type D. Temples with apsidal plans are not very common during the early Chālukya or later periods. Only six examples of the early Chālukya period are found. These are at Haḷe Mahākūṭa, Piṭikayagulla, Satyavāl, Pāpanāsanam near Ālampur and the other two at Aihoḷe.[33] The earliest stone structure built on this plan is, as seen above, at Haḷe Mahākūṭa. It is devoid of much decoration. The *pradakṣiṇā* is narrow. The temple of Durga is one of the few apsidal structures of India planned on a magnificent scale. There is only one *pradakṣiṇā* in the Haḷe Mahākūṭa example whereas the Durga temple has two, one a closed one, another half-closed. The second apsidal temple at Aihole is in ruins. Only traces of its plinth can be found. It is located near the Cekkiguḍi.

[33] Other well known examples of temples on this plan are those at Tēr in Mahārāṣtra and Cezerla in Āndhra. Excavations at Nāgārjunakoṇḍa and Banavāsi have shown the existence of apsidal structures before the early Chalukya rule, under the Sātavāhanas and the Ikṣvākus and the Guptas. The Gupta temple at Sanchi No. 40—though not apse at the outside, nevertheless, has an apse end. At Satyavōlu, an apsidal temple, small in size, behind the Rāmalingēśvara belonging to the eastern Chālukyas can be noted here. The Puṣpabhadraswamy temple at Nagarjunakoṇḍa is apsidal with a small *stupa* in the apse end. The archaeological evidence found so far have proved the existence of apsidal structures prior to the rock-cut examples. "In archaeological records the structural tradition may claim slight chronological priority over the rock-cut ones, for the temple 40 at Sanchi (Fig. 10) and an apsidal structure from Sarnath are generally attributed to the later Mauryan period. The remains of a rubble-built chaitya-griha at Rajgir discovered below the Muniyar Math is likely to go back to the same epoch." See for example H. Sarkar, *Studies in Early Buddhist Architecture of India* (Delhi: Munshiram Manoharlal, 1966), pp. 31-32.

ADHIṢṬHĀNA

The *adhiṣṭhāna* acts as the lowest architectural member of a temple. Hence its chief function is to bear the weight of the walls, the roof and the *śikhara*.

The *adhiṣṭhānas* of the early Chālukya temples perform three functions. These are: (a) it acts as a base for the erection of walls and the superstructure of the temple; (b) it enables the temple to present a better elevation, and; (c) it also adds to the dignity and the beauty of the temple by allowing carvings on different mouldings.

Generally the early Chālukya temples possess a high *adhiṣṭhāna*. The Durga temple has an *adhiṣṭhāna* of about 2.13 m in height. The temples of Lāḍ Khān, Sūrya, Konṭguḍi I, II and III, Bhagavatî and Mēguti too possess high *adhiṣṭhānas*.

High *adhiṣṭhānas* are found in the other early Chālukya temples at other centres. The temples of Mallikārjuna at Mahākūṭa, Mālegitti Śivālaya at Bādāmi, and the temples of Virūpākṣa, Mallikārjuna, Pāpanātha and Gaḷaganātha at Paṭṭadakal bear this out.

Though the *adhiṣṭhāna* is primarily utilitarian in character, it cannot be denied that the different mouldings like *jagati, dvipaṭṭa, kumuda, gaḷa, paṭṭa, gaḷa* with compartments and *paṭṭa* with figures provide artistic elements to the structure. In later temples of Aihoḷe the *gaḷa* was used by the sculptors to carve out *yakṣa* figures, scrolls, animals and other decorative features. In general the uppermost member of the *adhiṣṭhāna*, i.e., the *kapōta* contains *kuḍus* which are filled with floral mouldings, peeping heads etc. Carving minor reliefs on the *adhiṣṭhāna* is first met with in the cave temples at Bādāmi. Here they are decorated with *yakṣas* and *kuḍus*.

The temples under study offer different types of *adhiṣṭhānas*. For example: (a) *adhiṣṭhānas* with a deep, broad *gaḷa*, and (b) *adhiṣṭānas* with a *kumuda* moulding. The latter could be further subdivided into *adhiṣṭhānas* with *vṛitta-kumuda, tripaṭṭa-kumuda* and multifaceted *kumuda*.

The main features of the early Chālukya *adhiṣṭhānas* are described below.

The presence of a deep, broad *gaḷa* is very conspicuous in temples like Lāḍ Khān, Sūrya, Mallikārjuna, Huccimalli, Mēguti and Tārappa. In the Lāḍ Khān and Huccimalli temples the *gaḷa* moulding is more than 30½ cm in height. In the later *adhiṣṭhānas* the *gaḷa* is very narrow and it is never conspicuous. In the early structures the *gaḷa* lends charm by helping the mouldings to project. In the later temples at Aihoḷe, instead of the broad *gaḷa* a number of *kaṇṭhas* are built in the *adhiṣṭhāna*. This increases the number of mouldings. Such narrow *kaṇṭha* mouldings are seen in the temples near Mallikārjuna temple and in the Gaṇṭeguḍi group of temples.

Often the *gaḷa* is carved with small reliefs. In the Mēguti temple the *gaḷa* contains a number of *yakṣas* in different postures. Some of them play musical instruments. The Durga temple has beautiful scrolls, floral designs and *yakṣas* in the *gaḷa* moulding. The *gaḷa* moulding of the Huccappayyaguḍi displays elephants in different moods. The *gaḷa* moulding of the porch of the Durga bears scenes from the Rāmāyaṇa. This practice of decorating the *gaḷa* can be seen at other Chālukya centres. The *gaḷas* of Mālegitti Śivalāya at Bādāmi and Virūpākṣa and Pāpanātha temples in Paṭṭadakal can be cited as examples.

The *kapōta* moulding is another feature of the *adhiṣṭhānas*. The uppermost member generally bears a *kaptōa* moulding while its surface bears carved *kuḍus* and sometimes *kuḍus* as well as animals.

Another notable member that often occurs in the *adhiṣṭhāna* is the *kumuda* moulding. Three types of *kumuda* mouldings were prevalent. The *vṛitta-kumuda* or circular *kumuda*, is used in the Cekkiguḍi at Aihoḷe and also in the Mahākūṭēśvara temple at Mahākūṭa and the Gaḷaganātha temple at Paṭṭadakal. The *tripaṭṭa-kumuda*, or three-faced *kumuda*, is rather common and is made use of in the temples of Mēguti, Mēguti I and II, Huccappayyaguḍi, Durga and Huccappayyamaṭha. Such *tripaṭṭa-kumuda* moulding is adopted in the temples of Vindyēśvara and Mahākūṭēśvara at Mahākūṭa, Sangamēśvara, Mallikārjuna and Kāśiviśvēśvara at Paṭṭadakal and Mālegitti Śivālaya at Bādāmi. Generally only one *tripaṭṭa-kumuda* moulding is carved. The only exception is that of Huccappayyaguḍi where two *tripa'ṭa-kumuda* mouldings are carved in the *adhiṣṭhāna* of the *garbhagṛha*. A third variety of *kumuda* is the multifaced *kumuda*. It is a continuation of the *tripaṭṭa-kumuda* in the sense that the idea of chopping off the surface is carried further. Such a multifaced *kumuda* is seen in the temples of Durga and Tārappa at Aihoḷe, Nāganātha at Nāgarāḷ and Mahābalēśvara at Mahākūṭa.

A few of the early structures have no projections in the *adhiṣṭhāna*. The *adhiṣṭhāna* of the Lāḍ Khān, Huccimalli and Mallikārjuna temples can be cited as examples. In other temples, projections occur in the *garbhagṛha* section. The Tārappa, Huccappayyaguḍi, Cakraguḍi, Sūrya and other temples exemplify this. This projection is always in the centre. In the Mēguti and the Durga temples there are a large number of projections than in the other temples.

In the Mēguti I temple, the *tripaṭṭa-kumuda* has *makara* terminations. Such *makara* terminations are seen in the temples of Nāganātha at Nagarāḷ and Mallikārjuna at Paṭṭadakal.

INTER-COLUMNIATION

A prominent and significant feature of the early Chālukya structures is intercolumniation. Its purpose was (a) to help distribute the weight of the superstructure and (b) to divide the interior into the desired pattern. The location and the number of pillars and pilasters, however, differs from temple to temple, depending on the plan and size of the temple. The Durga temple, for example, has as many as thirty-six pillars while the temple of Gaḷaganātha X has only two.

The Lāḍ Khān temple has a large, square hall. It occupies not less than about 2,200 square feet area. The pillars play a prominent role in bearing the heavy weight of the superstructure of this hall. In the early Chālukya structures, which are generally massive, the height and thickness of the pillars were regulated by the weight of the superstructure they had to bear. The architect was obviously aware of this principle. In the Lāḍ Khān temple, the architect has located sixteen pillars in addition to fourteen pilasters. The hall has four rows of pillars, each of these rows consists of four pillars, but the pillars are not alike. Central pillars which are taller than the others share the main brunt of the superstructure. By carefully distributing the pillars, the architect appears to be aiming at drawing our attention to the centre of the hall. The pilasters are placed in line with the pillars. The pillars are generally placed at equal distance although the distance between the second and the third row is slightly more than what is found between two other rows. The location of pillars in four rows has helped to divide the hall into five sections—three naves and two side aisles. The central nave is slightly broader than the other naves, for the central pillars are placed at a slightly greater distance than those at the side rows. The pillars in the three naves bear the major weight. The side aisles have an inclining roof. The weight of this inclining roof is borne by twelve pillars as well as the walls. The architects, as a rule, installed more pillars in larger temples. The purpose is obvious.

The Bhagavatî temple has a *pradakṣiṇāpatha*, but unlike that of the Huccimalli temple, it is open. Since the architect preferred an open *pradakṣiṇāpatha* in this case, he could achieve it only by using pillars all round the *pradakṣiṇā*. In all there are twenty pillars and two pilasters in this temple. These are placed in four rows. Each of the outer rows contains six pillars. The back row has two pillars in the middle. In front of the *garbhagṛha* are placed, in two rows, four pillars and a pilaster each. These pillars and pilasters are not only in line with the two pillars at the rear but are also in line with the side pillars of the hall. Thus the interior is divided into a central nave and side aisles and also the desired open *pradakṣiṇā* is made possible.

The temple of Huccimalli has an enclosed *pradakṣiṇāpatha*. The *sabhāmaṇṭapa* has four pillars and four pilasters. They are laid in two rows, each having two pillars and two pilasters. The pillars, it can be noted here, are always placed on either side of the sanctum door. In the Huccimalli a pilaster is found on either side of the sanctum. As elsewhere, the hall is divided into a central nave and side aisles. The temple has an open porch with *kakṣāsana* at its border, and has four pillars, two in a row.

The *sabhāmaṇṭapa* of the Durga temple has eight pillars, four in a row. The four pillars of the porch are in line with those of the *sabhāmaṇṭapa*. While planning this temple, the architect probably had the temples of Haḷe Mahākūṭa and the Bhagavatî in view. The former has an enclosed passage, the latter has an open passage. The weight of the central superstructure is borne by pillars of the porch as well as by the walls of the *sabhāmaṇṭapa* and the pillars therein. At the edge of the outer *pradakṣiṇā*, pillars are placed at regular intervals. These pillars and the walls of the *sabhāmaṇṭapa* bear the weight of the inclining roof. There are in all twenty-eight pillars. The width of the outer *pradakṣiṇāpatha* compares favourably with the width found between the pillars and the wall of the *sabhāmaṇṭapa*.

Temples like Huccappayyaguḍi, Tārappa, Sūrya and Mallikārjuna possess on plan a *garbhagṛiha*, a *sabhāmaṇṭapa* and a porch. These structures are rather small in size, hence less number of pillars and pilasters are employed in them. However, the number varies; the Tārappa temple has four pillars and four pilasters in the *sabhāmaṇṭapa*, the Sūrya temple has four pillars and twelve pilasters in the *sabhāmaṇṭapa*. In the porches of the Tārappa and Sūrya temples we find four pillars, while in the Huccappayyaguḍi the porch houses two pillars and two pilasters. The temple of Sūrya has pillars in the *garbhagṛha*, a feature which appears to have become common in subsequent temples.

The temples of Gaḷaganātha and Huccappayyamaṭha consist of only a *garbhagṛha* and a pillared hall. In these two temples six pillars and two pilasters are employed. The pilasters flank the *garbhagṛiha* doorway.

Next to the Lāḍ Khān temple, the Sūrya temple employs a large number of pilasters. These pilasters are placed on the inner walls of the pillared hall, in line with the four pillars built in two rows in the centre of the hall. Each of the side walls consists of four pilasters, while two more are found behind the *sabhāmaṇṭapa* door and another two flank the sanctum door.

In the temple of Gaḷaganātha X, which is small in size, only two pillars and four pilasters are employed in the *sabhāmaṇṭapa*. The pillars stand on a raised platform built in front of the *garbhagṛiha*. The pillars and pilasters are placed in two rows, each row possessing a pillar and two pilasters. The pilasters are placed on either side of the sanctum door and also behind the door of the *sabhāmaṇṭapa*. The *sabhāmaṇṭapa* measures 4.34m × 3m; hence it could not accommodate more than two pillars. With only two pillars and four pilasters, the desired division of the *sabhāmaṇṭapa* into a nave and side aisles is achieved.

An observation of the pillar arrangement made so far leads to the conclusions that:

(1) There is an interconnection between the size of the temple and the number of pillars.

(2) The pillars are primarily functional in character. (a) They divide the hall into a central nave and side aisles. (b) They bear the weight of the superstructure. (c) They play an important role in the open *pradakṣiṇā*.

(3) The arrangement of pillars almost always follows a pattern; they stand in a straight line, viewed from any angle.

PILLARS

The pillars of the early Chālukya temples are almost invariably square in shape. With the exception of Mēguti and the Durga I temples, where composite pillars involving square and octagonal shaft are found. The shaft generally displays *paṭṭas* and medallions. The pillars were greatly influenced by Amarāvati and other schools in Āndhra Pradēsh where during the Sātavāhana and post-Sātavāhana periods there existed a rich architectural tradition which influenced the early Chālukya traditions to a great extent. The pillars as noted earlier are predominantly utilitarian in character.

The early Chālukya architect adopted a variety of bands on the shafts of the pillars. The usual form of *paṭṭa* was either a broad *paṭṭa* or a *tripaṭṭa* or a *catuṣpaṭṭa*.

The pillars are often carved with designs and large reliefs. The large reliefs are always carved on the outer faces of the shaft. The pillars of the porch of the temples of Lāḍ Khān, Durga, Huccappayyaguḍi and Konṭguḍi I bear this out.

Following are the different types of pillars at Aihoḷe:

Plain, square pillars. This type of pillar is square throughout. These are short, though thick. The pillars found in the Mēguti II, and the pillars in the pillared hall of Jyōtirlinga VIII can be cited as examples. The pillar in the temple of Jyōtirlinga is about 1.50m in height and about 38 cm in width. Plain pillars were not very popular among the early Chālukyas. They favoured pillars with *paṭṭas* and medallions.

Pillars with a single paṭṭa. The pillars with a single *paṭṭa* is also square throughout. To break the plainness of the shaft, a *paṭṭa* is introduced. This *paṭṭa* is found either in the central part of the shaft or at its upper part. Pillars with a *madhya-bandha* are found in the Sūrya, Bhagavatî and in the porch of the Cekkiguḍi. The *paṭṭa* is plain. In the pillars of the Rāvaṇapaḍi temple III, plain *paṭṭa* can be seen at the top portion of the shaft.

Pillars with a tripaṭṭa. This type is found in the porch of Jyōtirlinga temple II. While in the preceding example the pillar has a *paṭṭa*, here the *paṭṭa* is divided horizontally into three parts i.e., into a *tripaṭṭa*. Though plain, it lends some charm to the otherwise plain surface of the pillar. The *tripaṭṭa* is about 38cm in height. The shaft has no capital, no vase and no abacus. On top of the shaft sits a four-armed *pōtika*. Two are short-armed, while the rest are long-armed. The short ones are of the *taranga* variety.

Pillars with paṭṭas and medallions. While the above noted pillars are adorned with only a *paṭṭa*, a second variety of pillars contains *paṭṭas* and medallions. Here, an interesting amalgamations of the *paṭṭas* and medallions can be seen. These combinations are:

(i) *Pillar with a paṭṭa and a half medallion*. The massive square pillar in the *sabhāmaṇṭapa* of the Huccappayyaguḍi has a half medallion in the lower part of the shaft, while in the centre is the *madhya-bandha*. The shaft is surmounted by a *pōtika* the profile of which is curved. The pillar is about 1.75m in height and about 56 cm in width. The *paṭṭa* and the medallion are plain.

(ii) *Pillar with two paṭṭas and a half medallion*. The *sabhāmaṇṭapa* pillars in the Mallikārjuna temple have a narrow *paṭṭa* on the lower part of the shaft, and a *tripaṭṭa* on its upper part. Above the *tripaṭṭa* is a medallion. Both are gently carved. The *pōtika* is of the *taranga* variety with a median band having two arms. These pillars are about 2.28m in height and about 51cm in width.

(iii) *Pillar with two paṭṭas and two medallions*. This type of pillar is square, and has a *paṭṭa* and above it a half medallion in the lower part of the shaft and on top of the shaft a *tripaṭṭa* surmounted by a half medallion. This is found in the temple of Lāḍ Khān, Huccappayyamaṭha etc. The *tripaṭṭa* and the medallions are designed. These pillars have *pōtikas* whose profiles are curved.

A slightly different pillar of this variety is found in the Huccappayyaguḍi and Konṭguḍi III temples. In these pillars there is a *paṭṭa* and a half medallion at the bottom and another *paṭṭa* and a half medallion at the upper part of the shaft. Here instead of a *tripaṭṭa* there is a single broad *paṭṭa*. The *paṭṭas* and the medallions are plain. In the Mālegitti Śivālaya at Bādāmi this variety of pillar is found in the *sabhāmaṇṭapa* with a *taranga-pōtika*.

The tall, heavy and square pillars of the *sabhāmaṇṭapa* of the Tārappa temple, have a medallion at the bottom of the shaft. In the lower middle portion of the shaft is a *paṭṭa*. At the upper part of the shaft is a *tripaṭṭa* with a medallion surmounting it. The *paṭṭas* and medallions are plain. The pillar is crowned by a *taranga-pōtika*.

(iv) *Pillar with three paṭṭas and two half medallions*. In this variety of pillar, there is a *paṭṭa* at the base with a half medallion on it. Then there is a narrow *paṭṭa* and on top of the shaft is a *paṭṭa* with a half medallion just above it. The *paṭṭas* and half medallions are not designed. The shaft is surmounted by a four-armed *taranga-pōtika.* This type of pillar is found in the temple of Gaḷaganātha X.

A slightly different pillar of this type is found in the gateway of the Durga temple. Here, there is a *tripaṭṭa* in place of a single *patta.* This pillar, square in shape, has a *paṭṭa* and a half medallion at the base, a narrow *paṭṭa* in the lower central part of the shaft and a *tripaṭṭa* and a half medallion on the upper portion. All the mouldings of the pillar are plain. This pillar with *taranga-pōtika* is about 2.15m in height and about 61cm in width.

(v) *Pillars with a paṭṭa and a half medallion.* Pillars with a single *paṭṭa* surmounted by a half medallion are found in the Lāḍ Khān, Durga, Huccimalliguḍi, Tārappa, Mēguti I, Mallikārjuna and Gaḷaganātha XIV temples. But minor variations in it are not wanting. Some have a single broad *paṭṭa*, a few *tripaṭṭas* and in one case a *catuṣpaṭṭa*. All the pillars of this variety are square. In the Lāḍ Khān and Mēguti I temples there is a *tiripaṭṭa* and half medallion in the centre of the shaft. These pillars are surmounted by a *pōtika* whose profile is curved. The *tripaṭṭa* as well as the half medallion of the Lāḍ Khān temple pillars are relieved with sculpture.

The outer pillars running around the Durga temple have a broad *paṭṭa* and above it a half medallion in the central part of the shaft. The medallions are plain. The outer faces of a few pillars are decorated with beautiful sculptures. The pillars are crowned by the usual *pōtikas*.

In the porches of the temples of Huccimalli, Tārappa, Gaḷaganātha XIV, and Mēguti I the pillar has a *paṭṭa* and a half medallion on the upper part of the shaft. All the pillars are topped by the usual curved *pōtikas*.

In the *sabhāmaṇṭapa* of the Gaḷaganātha temple, a *catuṣpaṭṭa* and a half medallion are carved in the centre of the shaft, instead of the usual *tripaṭṭa* and a half medallion. The pillars which are square, and massive in appearance, are about 2m in height and about 53 cm in width.

Pillars with two paṭṭas and two medallions. The Durga temple presents yet another variety of pillars in which two *paṭṭas* and two full medallions are employed. These pillars are square and short. They have a *paṭṭa* at the lower part of the shaft. A little above it is a medallion. At the upper part of the shaft is a *tripaṭṭa* and above it another medallion. These are richly carved. The outer faces do not contain these mouldings; instead, they have excellent sculptures representing *mithunas*, Narasimha slaying Hiraṇyakaśipu, Ardhanārîśvar etc. Barring a few exceptions all the *paṭṭas* and medallions are carved with bead hangings, petals, *mithunas*, *gandharvas*, soldiers, dancers etc. The pillars are surmounted by *taranga-pōtikas* of the finest variety. These pillars are about 1.98m in height and about 61 cm in width.

Pillars with paṭṭas, half medallions, corner medallions and a narrow octagonal neck. This variety of pillars have a square *paṭṭa* at the base, a plain square shaft and on top a *paṭṭa* above which are moulded a half medallion and corner medallions. They are repeated in a topsy-turvy fashion a few centimetres from the earlier mouldings. As a result, a narrow octagon is formed between the two medallion mouldings. The pillars thus are not altogether square in shape. The shaft is topped by the usual *pōtika*. This variety of pillars is seen in the porch of the Mēguti temple.

The four central pillars of the pillared hall of the Lāḍ Khān temple belong to the above class, though there are minor variations. These pillars are tall and square throughout but for the narrow octagonal section on the upper part of the shaft. At the bottom, there is a half medallion. This is surmounted by a narrow *paṭṭa*. We also find a *tripaṭṭa*, half medallion and corner medallions, octagonal neck,topsy-turvy medallion and corner medallions on the shaft. On top of shaft sits a *taranga-pōtika*. These pillars are about 2.92m in height.

A similar pillar is found in the *sabhāmaṇṭapa* of the Huccimalli temple. But here the pillar has a *madhya-bandha* with a half medallion flanked by corner medallions, a narrow octagon, and corner and half medallions in the topsy-turvy fashion. The pillars have a *taranga-pōtika*.

Pillars with narrow octagonal neck and corner medallions are found in the temples at Mahākūṭa. Such pillars are seen in the *maṇṭapa* in the *Viṣṇu-puṣkaraṇî*. The *paṭṭas* and medallions are designed. In the Nāganātha temple at Nāgaraḷ this type of pillar is found in the *sabhāmaṇṭapa*.

Pillars with indents. This type of pillar is square at the bottom. The middle section of the shaft is indented. The top portion is again square and it has a half medallion. This type of pillar, with a *pōtika* whose profile is cut at 45 degrees angle is found in the Huccimalli I.

In Konṭguḍi II temple the pillar has indents in the lower part.

At the upper portion is a *paṭṭa* with a designed ribbon. The section of the shaft above the *paṭṭa* is indented and the latter is carved into a triangular moulding.

Pillars with a vertical band. The pillars of the porch of the temple of Jyōtirlinga VI, which are square, have a *paṭṭa* and a half medallion in the lower part of the shaft and a vertical band which merges with a *tripaṭṭa* on the upper part of the shaft. Above the *tripaṭṭa* is a half medallion. The vertical band again emerges above the half medallion. These mouldings are found on the inner faces of the pillars only, for the outer faces contain sculptures of *mithunas* and deities. The pillars are slender in appearance. They are about 1.52m in height and about 30 cm in width. The shaft is surmounted by a *taranga-pōtika*. The *tripaṭṭa* and the vertical band are designed.

The pillar having a half medallion at the base above which starts a vertical band merging with a *paṭṭa* in the centre of the shaft is found in the Konṭguḍi I temple. The pillar has a *pōtika* with curved profiles.

Another variety of pillar is found in the same temple but the only difference between the preceding pillar and this one is that the vertical band once again emerges on top of the upper medallion.

There is yet another type of pillar in the porch of the temple of Jyōtirlinga VII. These pillars are square. A vertical band merges with a *paṭṭa* in the middle of the shaft which has *nāga*-like corners. Above the central part of the *paṭṭa* the vertical band continues and ends in a semicircle at the top of the shaft. The *pōtika* has been cut at a 45 degree angle.

Pillars with half medallions, *paṭṭas* and vertical bands are found in other Chālukya sites of Mahākūṭa, and Paṭṭadakal. At Mahākūṭa, such pillars are seen in the temples of Lakulîśa and Agasthēśvara. At Paṭṭadakal the pillars of Virūpākṣa, Mallikārjuna and Pāpanātha temples belong to this class. The various mouldings are sculptured. The pillars of Mallikārjuna and Virūpākṣa temples contain *puranic* reliefs.

Pillar with an octagonal shaft. It is found in the Durga I. Although the pillars are damaged, it shows they have a square base. The shaft is octagonal, with a square *paṭṭa* at the upper section. The *pōtikas* have the usual profiles. The pillar is about 1.88m in height.

MEDALLIONS

The medallions play a prominent role in the Chālukyan pillars. The artists of the early Chālukya period seem to have been influenced and impressed by the earlier examples at Amarāvati. This is more so with reference to certain designs found in the medallions of Amarāvati. The half and full medallions are freely used in the Amarāvati stūpa and for that matter it is a common feature of early Buddhist art. Such a thing is common even in the Bhārhut stupa. The half medallion with a *padma* design is commonly met with in Amarāvati.[34] It was also used on pilasters.[35] The half and full medallion mouldings with *padma* in them can also be seen in the Bhārhut school.[36] The *vēdika* at Bhārhut has half and full medallions.[37] These are filled with *padmas*. The railing pillars of the same place possess a medallion in the centre surmounted by a half medallion; there is another half medallion in a topsy-turvy fashion above.[38]

Both full and half medallions on the Chālukya pillars are often designed with *padma*, *gandharva*, *mithuna* and such themes. Some of the finest medallion carvings are seen in the Durga temple.

JĀLANDHRAS

The main function of the *jālandhras* is to admit light into the temple, particularly into the temples of the *sāndhāra* type. Among the temples at Aihoḷe, the Lāḍ Khān, Huccimalli, Tārappa Cekkiguḍi and the Mēguti possess the *jālandhras*. Of these, the Mēguti, Huccimalli, Cekkiguḍi and the Durga temples belong to the *sāndhāra* type, while the rest are of the *nirandhāra* type. In the Huccimalli and the Cekkiguḍi temples light enters through the *jālandhras* into the *pradakṣiṇāpatha*, whereas in the Lāḍ Khān and the Tārappa temples they help light the *sabhāmaṇṭapa* or the pillared hall. In the Durga temple they not only admit light into the

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[34] Jas Burgess, Notes on the Amaravati Stupa, No. 6a(Madras: Archaeological Survey of Southern India, 1882), Pl. XVI.

[35] *Ibid.*, No. 206b, Pl. XIV.

[36] Louis Frederic. *Indian Temples and Sculptures* (London: Thames & Hudson, 1959), Pl. 19.

[37] *Ibid.*, Pl. 27.

[38] *Ibid.*, Pl. 28.

pradakṣiṇāpatha, but also the *sabhāmaṇṭapa*. The Mēguti has stone windows in the *pradakṣiṇāpatha* as well as in the *antarāḷa* portion.

The windows differ in size from temple to temple. While the windows in the temples of Tārappa and the Huccimalli are small, those of Cekkiguḍi and the Lāḍ Khān (Plate 9) are considerably large. In the latter, the height of the windows is almost the same as that of the walls. The windows are located between pilasters on the outer walls of the hall in Lāḍ Khān temple. In the Durga temple they are placed between *kōṣṭhas*. In the Huccimalli and the Tārappa temples they are placed in the middle of the wall. The windows of the Tārappa temple are about 69cm × 69cm, while those of the Lāḍ Khān temple are about 1.88m × 1.12m.

Besides permitting light, the *jālandhras* also served as ventilators.

The Huccimalli temple has four windows of which two are missing at present. The back wall of the *pradakṣiṇā* has two, of which one is missing. The remaining one is square in shape, with sixteen square holes, four in each of the four rows. The top row has half pierced holes. The *jālandhra* found on the side wall displays pierced petals.

Two *jālandhras* are found in the *sabhāmaṇṭapa* of the Tārappa temple. It has star shaped and triangular piercings.

The *pradakṣiṇāpatha* of Cekkiguḍi is lighted by nine huge *jālandhras*, three on each wall. Out of three *jālandhras*, the one in the centre is wider than those located at the sides. The central windows are about 1.42m × 1.17m while the side windows are about 1.42m × 66cm. The windows in the centre have as many as eight rows of pierced square holes and in each row there are as many as seven holes. It is further relieved with flower designs. The central window is separated from the side windows by a pilaster which is tetragonal in shape. The size of the windows remind us of the windows at Lāḍ Khān temple.

The back wall of the Lāḍ Khān temple has two *jālandhras* of smaller size. These are placed between pilasters. The window is made up of the two wheels, the central hub made up of a flower moulding and the necks of eight fish. The body of the fish form the spokes of the wheel, while their tails merge with the outer rim of the wheel or circle. The four corners are decked with half flower designs and in two of the corners (one in each window) is a relief of a conch. The windows are about 1.78m × 74cm.

The right wall of the pillared hall accommodates three *jālandhras*.

The side windows belong to one variety, while the central window is of another variety. The side windows consist of huge *padmas*. The central two rows have full *padmas* while the border rows have half *padmas*. The petals are nicely carved. The central two rows have five *padmas* in each row. These *padmas* are connected to each other by vertical and horizontal bands and a row of small flowers having only four petals.

The central window with square holes has miniature flower mouldings. There are five such rows and also two rows on either side. Each row has nine flowers and two half flowers.

The left wall has three huge *jālandhras* measuring about 2.9m × 1.17m. The windows at the sides form one pattern while the central pierced window belongs to a different pattern. The side *jālandhras* consist of huge *padmas* in four rows. The two border rows have half *padmas*. The window on the right, in addition to these, has floral designs and human figures. Unfortunately, much of it is badly damaged. The window to the left is also badly damaged. The central window has square holes as in the central window on the right wall.

The front wall of the pillared hall accommodates four pierced windows, two on each side of the entrance. Unlike the *jālandhras* of the outer walls, these are small in size, and relieved with fish. The window is formed by eight fishes, tails on the outer rim and the heads converging in the centre which is designed like a *padma*. The outer rim has beads. The corners are chiselled with a half flower design with three prominent petals. These windows measure about 1.12m × 61cm.

In addition to the above described windows on the front side of the hall, there are two more windows flanking the door—one on each side. The window possessing flower and petal mouldings is rectangular in shape and it measures about 1.14m × 30cm.

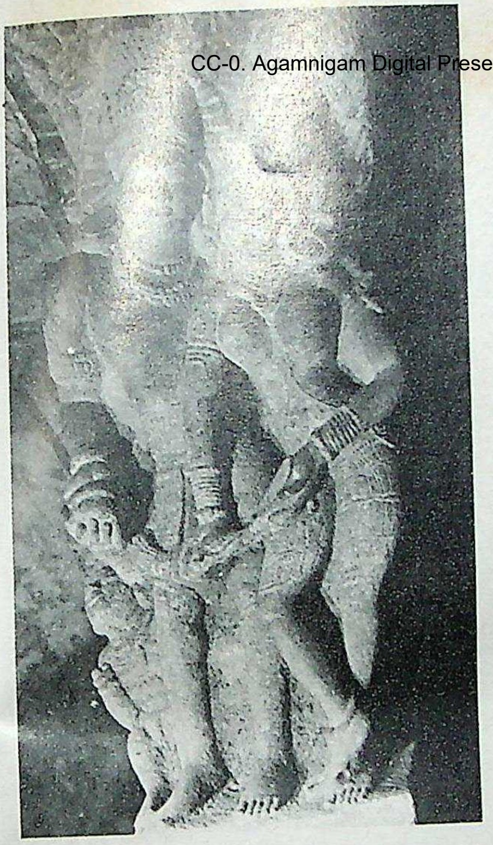
The Durga temple has six *jālandhras*. Two of these windows, measuring 89cm × 89cm, contain square holes with *padmas*. The third *jālandhra* has *padma* with six petals. This window is about 96cm × 89cm. The fourth *jālandhra* has a *padma* in the centre. This *jālandhra* measures about 92cm × 1.22cm. The fifth *jālandhra* is made of numerous flowers with four petals. The holes are diamond-shaped. This window measures about 74cm × 99cm. The sixth *jālandhra* is designed with five *swastikas*,each one of them connected with the other by their arms. In addition to the *swastikas*, there are *padmas*. This *jālandhra* is about 81cm × 92cm.

The fish pattern seems to have some symbolic appeal to the Chālukya artist. What it is is difficult to guess. He has made use of this for the *jālandhras* as well as for ceiling sculptures. In the ceiling of the porch of the Durga temple is a huge *matsya-cakra*. Such a sculpture is found in the porch of Cave II at Bādāmi. It is also found in the temple of Jambulinga. Likewise, the *swastika* is carved on the ceiling of the porch of Cave II at Bādāmi and in the porch of the Jaina cave at Aihoḷe.

The early Chālukya sculptor seems to have found greater opportunity at Paṭṭadakal to exhibit his artistic skill in carving *jālandhras*. The Virūpākṣa and Mallikārjuna temples along with the Pāpanātha temple (Plate 8) contain some of the finest examples of early Chālukya *jālandhras*.These are smaller than the *jālandhras* of the Lāḍ Khān and Cekkiguḍi temples but are more elaborately ornamented than others. The *jālandhras* appear only on the *garbhagṛha* section in the early temple, primarily to light the *pradakṣiṇāpatha*. In the course of time they became an integral part of the architectural planning and the simple and small windows gave place to large and elaborately carved windows. In other words, the *jālandhras* became a means of artistic expression, and came to be used not only on the *garbhagṛiha* portion but on the walls of the entire structure. The process of transforming a utilitarian member of architecture into a work of major art appears to have begun in the temples of the Durga and the Lāḍ Khāṉ at Aihoḷe and the Virūpākṣa and the Mallikārjuna at Paṭṭadakal.

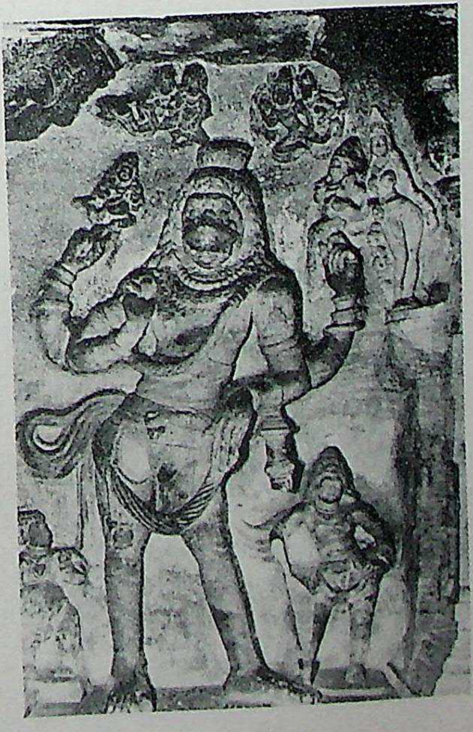
CEILING

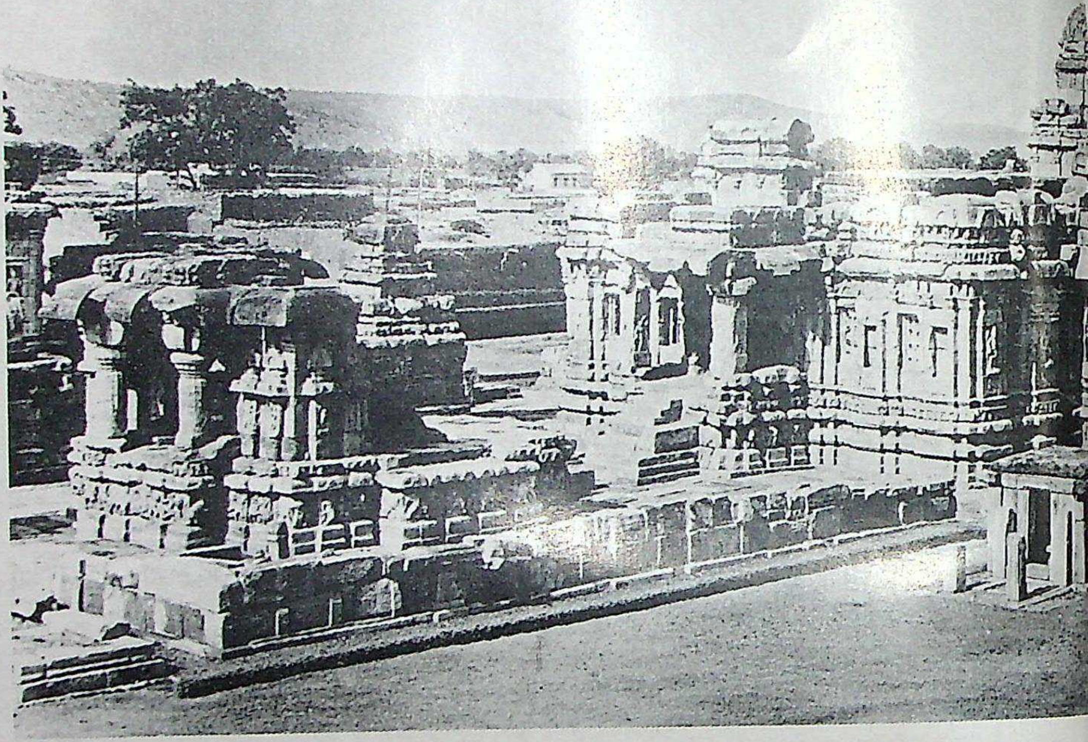
The ceiling of the nave in the structural temples of the early Chālukyas is always broad and flat, while that of the aisles is always inclining. In the cave temple, the ceiling is invariably flat. The flat ceiling of the nave in the structural temples is always made up of massive stone blocks. In the early structures we do not come across ceilings of the octagonal or circular type found in many of the medieval temples. Here, the ceiling is invariably square. Several of these bear reliefs. The major structures like Gaḷaganātha, Lāḍ Khān, Huccimalli, Huccappayyaguḍi, Huccappayyamaṭha, Durga, etc., contain large-sized reliefs, whereas they are conspicuous by their absence in the rest of the temples. Of the deities carved on the ceiling those of Kārtîkēya, the *Trimūrtis*, Naṭaraja, Nārāyaṇa on Ananta are noteworthy; of the demi-gods, the reliefs of *gandharvas* and *nāgas* are extremely interesting. A second group of reliefs are represented by mythical figures like the arabesque-tailed human beings. This type is found in the cave ceilings. The symbols like the *swastika*, the floral and creeper designs, *matsya-cakra* etc., form the third variety of reliefs. The latter two types are seen in the caves at Aihoḷe. In short, divinities abound in the ceilings of the structural temples, while floral and mythical subjects dominate the cave ceilings. This does not mean that reliefs of divinities are not found in caves and the geometrical and floral patterns in structural temples. The Rāvaṇapaḍi at Aihoḷe, for example, has Viṣṇu riding Garuḍa and Indra mounted on Airāvata. In Cave III at Bādāmi, the reliefs of the *aṣṭadikpālakas*, and other demi-gods can be seen. Of the reliefs of divinities in the structural temples, the panels of Kārtîkēya slaying Tārakāsura found in the Huccimalli temple, Naṭarāja dancing on Āpasmāra watched by Pārvatî, Gaṇēśa, Nandi and others found in the Huccappayyaguḍi, the sculptures of Śiva, Brahmā and Viṣṇu found in the Konṭguḍi I temple, are well preserved. The ceiling sculptures of the *Trimūrtis* in the Huccappayyamaṭha are exquisitely carved. The Lāḍ Khān and the Durga temples (Plate 49) have beautiful reliefs of Nāga on the ceiling.

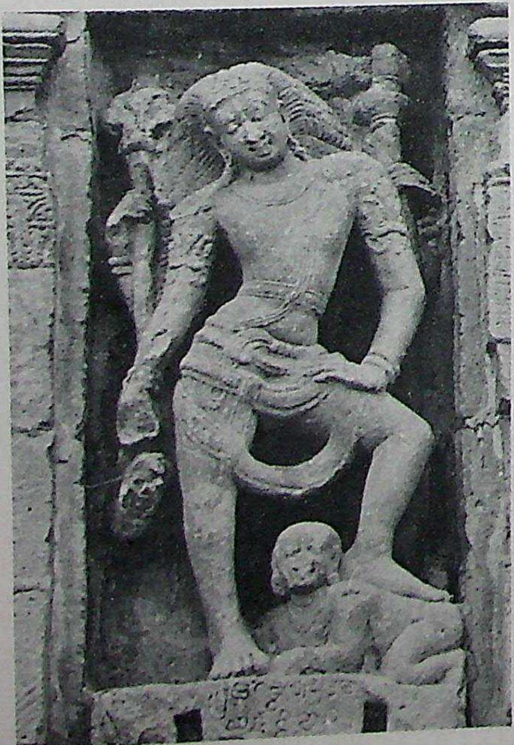


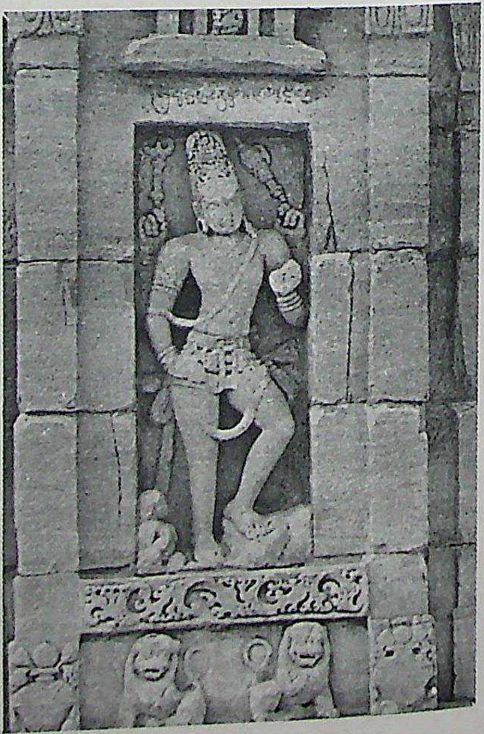
1. Badami, Cave III, a bracket figure.

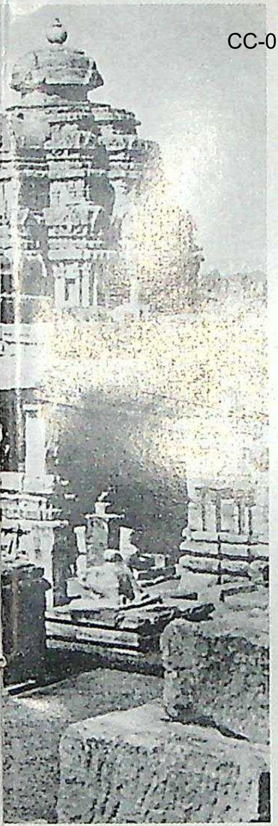
2. Badami, Cave III, Narasimha on the wall.





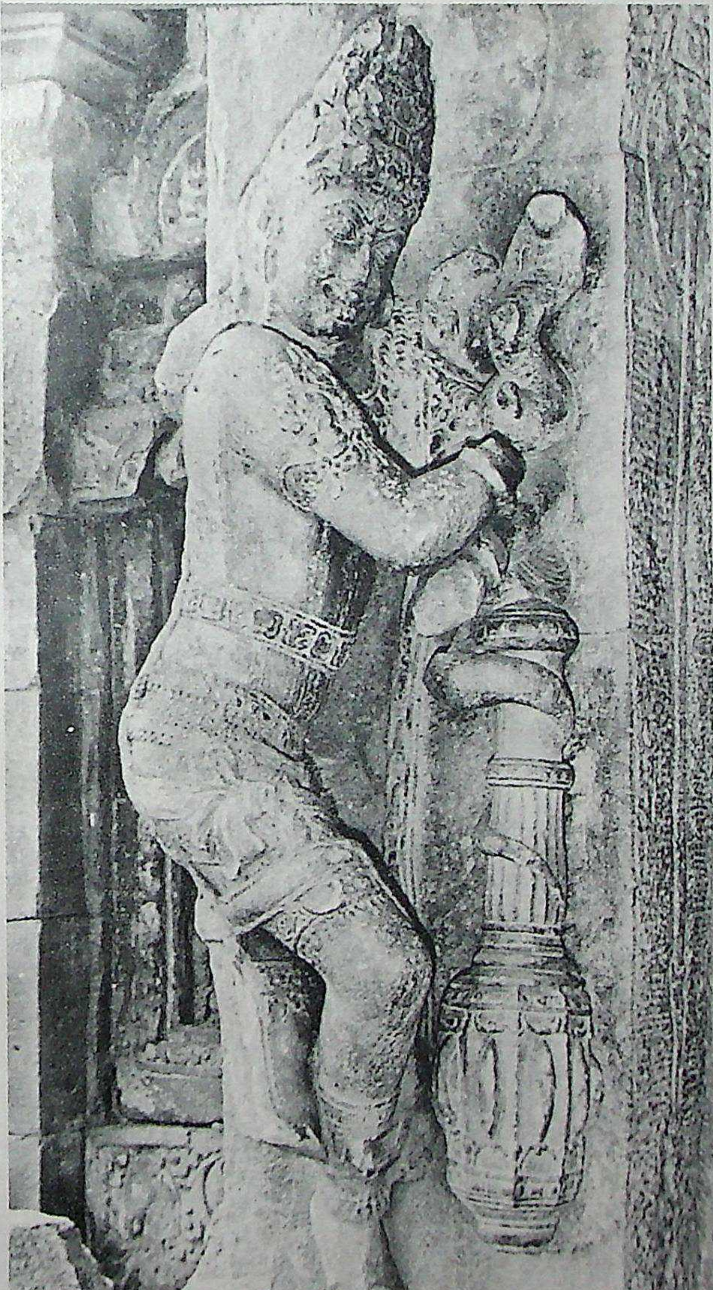






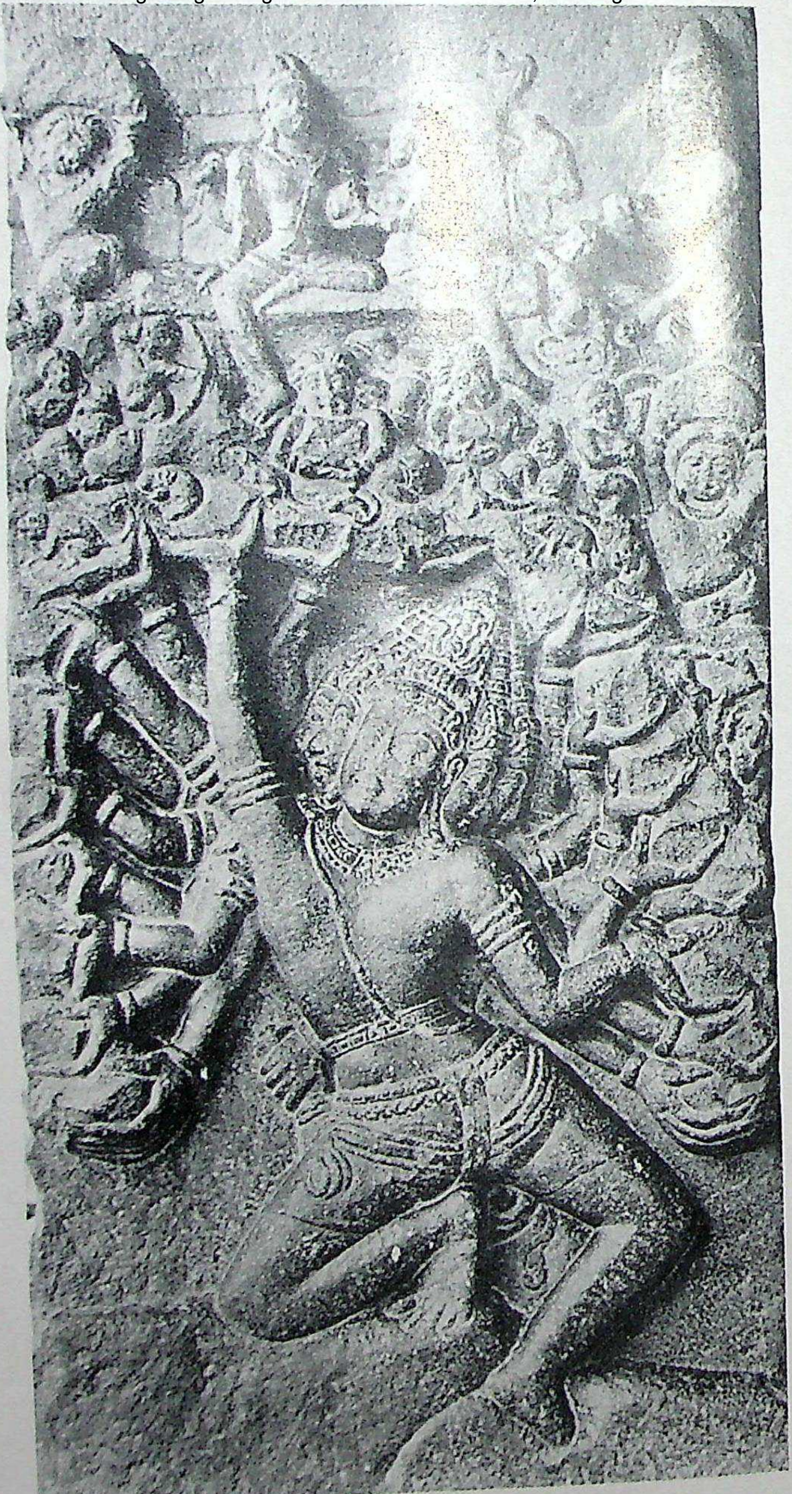
3. Pattadakal, the Trailokesvara (Mallikarjuna) temple.

4. Pattadakal, the Virupaksa temple, *dvarapala* sculpture.

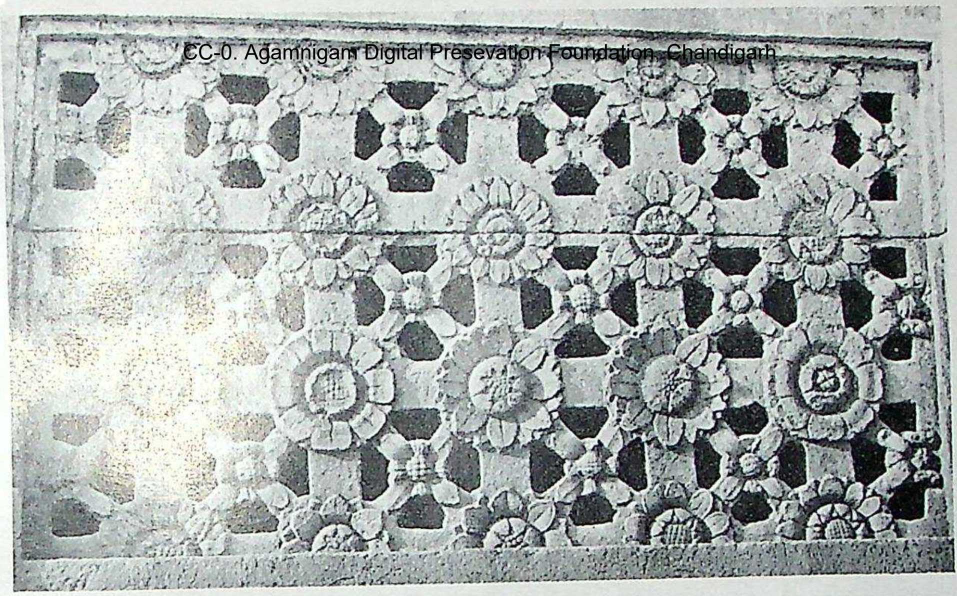


6. Pattadakal, the Virupaksa temple, Siva trampling Apasmara.

7. Pattadakal, the Virupaksa temple, Siva on the outer wall.

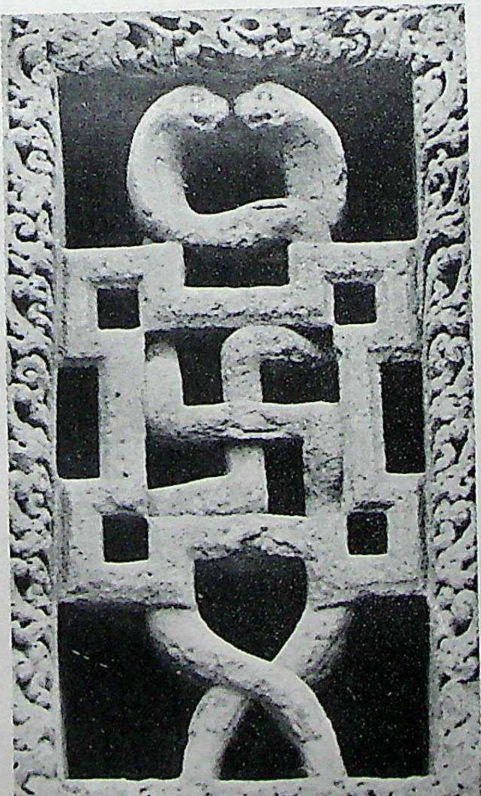


5. Pattadakal, the Virupaksa temple, Ravana lifting Kailash.

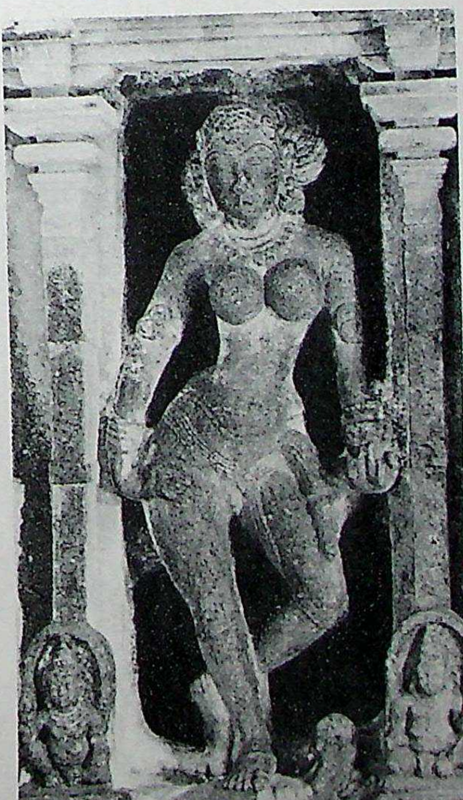


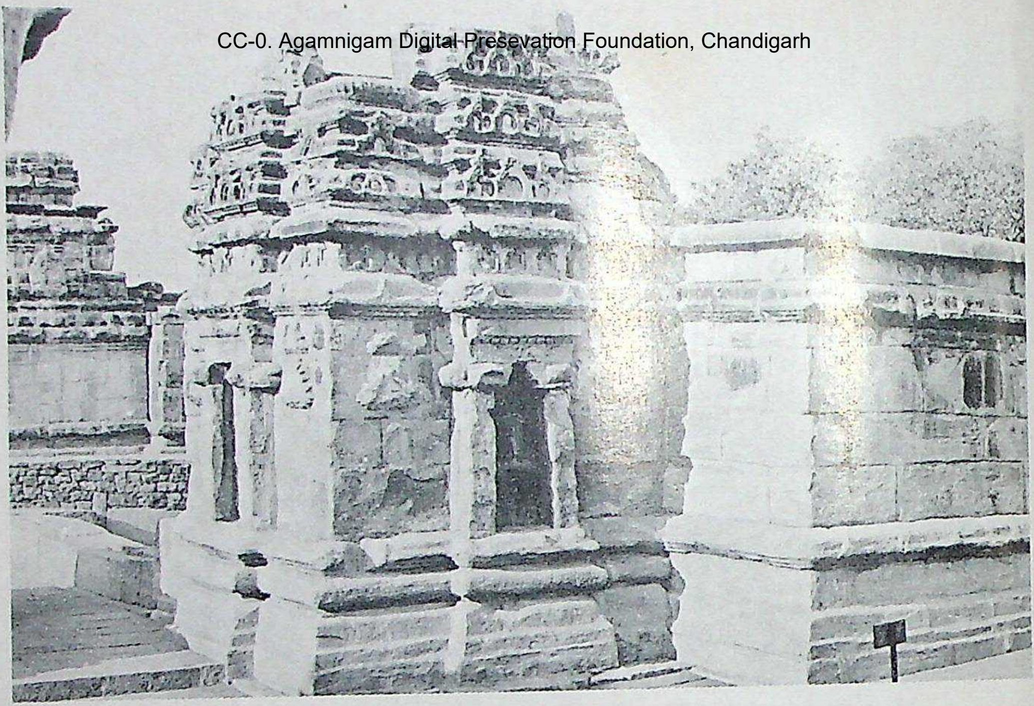
9. The Lad Khan temple, *the jalandhras.*

8. Pattadakal, the Papanatha temple, *a jalandhra*.



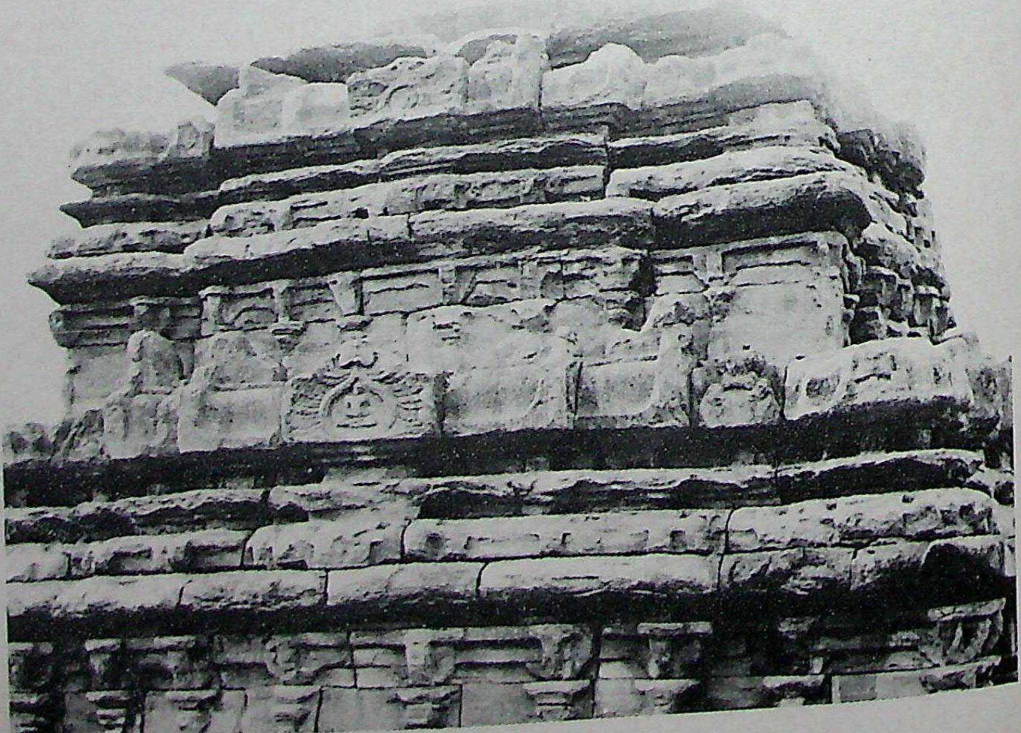
10. Hemavati, Nolamba temple, a stone grille.

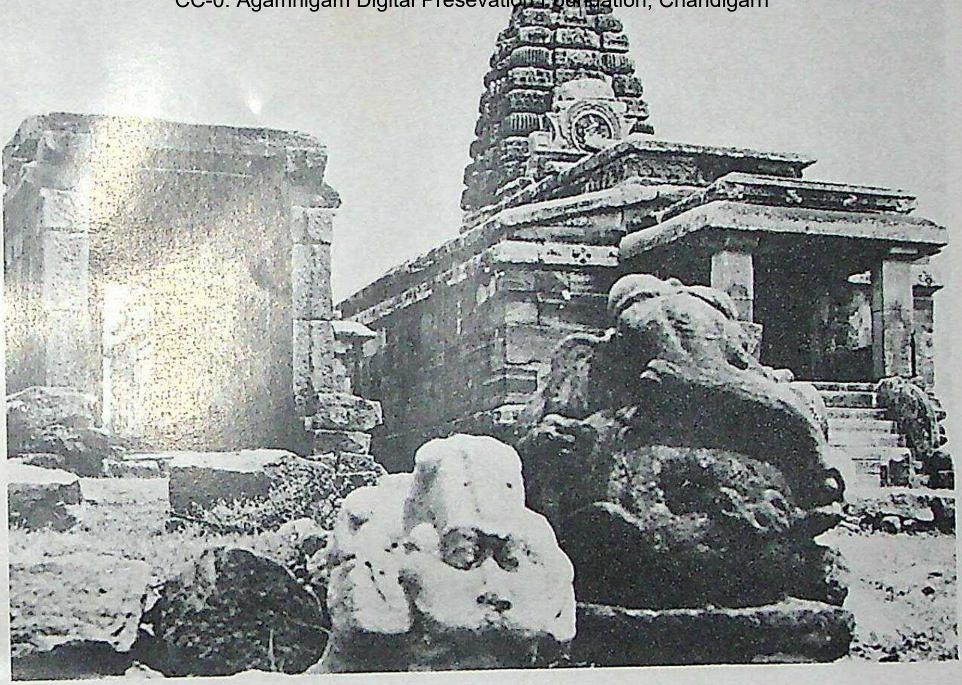




11. The Surya temple, the *garbhagriha* walls and the *sikhara*.

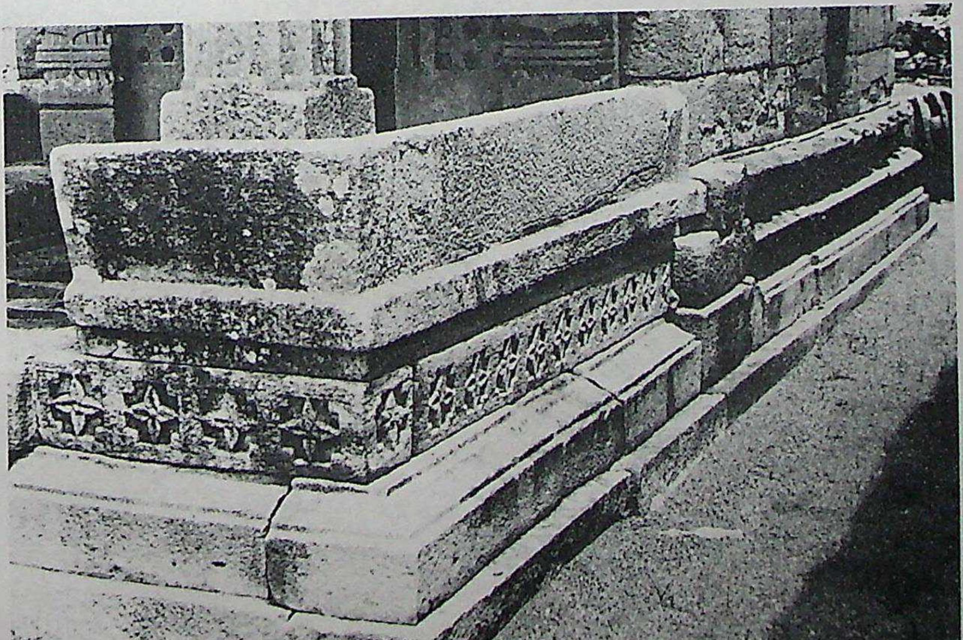
12. The Settavva temple, *sikhara* housing the upper shrine.

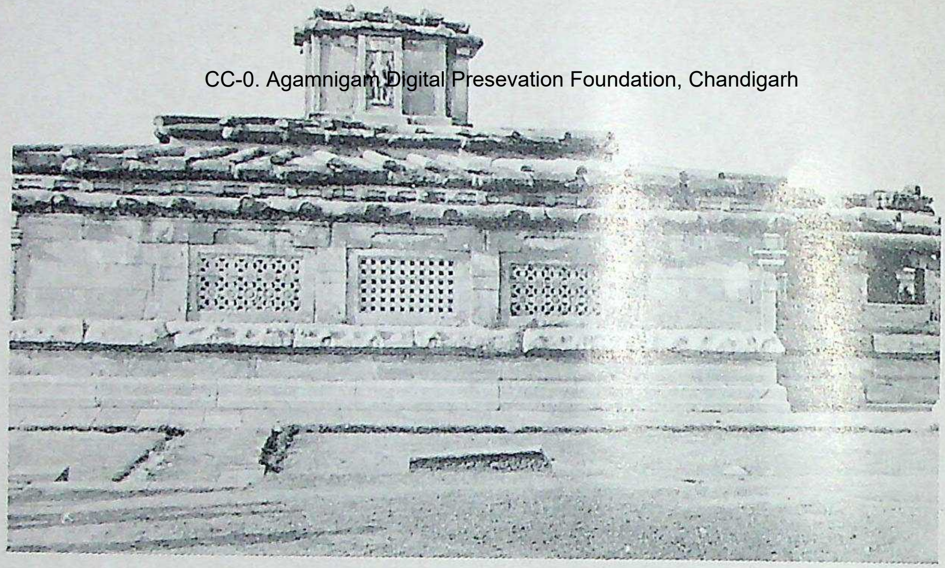


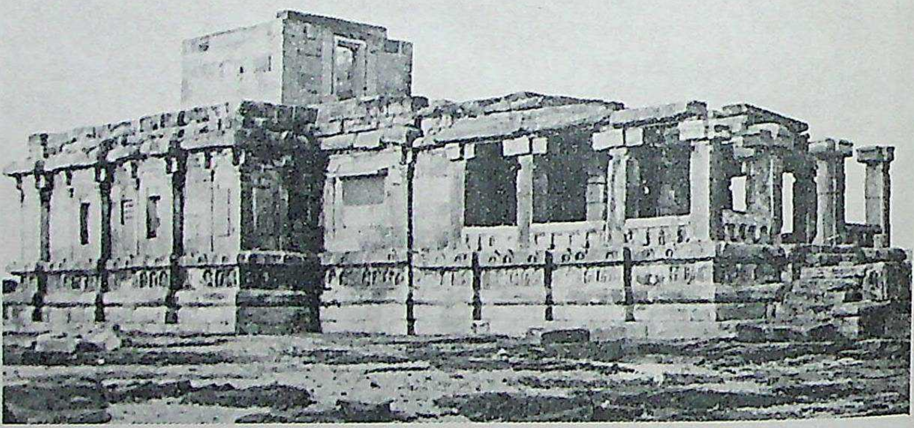


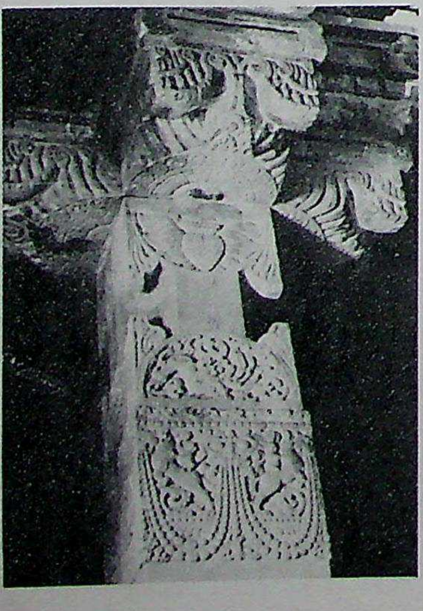
13. The Huccimalli temple, general view.

14. The Huccimalli I Temple, the *adhisthana* of the porch.









15. The Lad Khan temple, a general view.

16. The Meguti temple, a general view.

17. The Cekkigudi temple, the most ornate pillar in the *sabhamantapa*.

4

Chronology

THE Huccimalli group at Aihoḷe consists of three temples. Two of them—including the main temple—face west while the third faces east. The two facing west are built side by side while the third is built in front of them. The chronology of these temples has evinced the interest of scholars.

HUCCIMALLI TEMPLES

The temple of Huccimalli (Plate 13) is considered as one of the oldest at Aihoḷe. It is a small but compact temple, consisting of a *garbhagṛha*, a *pradakṣiṇāpatha*, a pillared hall and a porch. Henry Cousens assigns it to the period of Jayasiṁha, grandfather of Pulakēśi I.[1] Percy Brown holds that it was built earlier than the Mēguti (i.e., before A.D. 634).[2] K.V. Soundara Rajan places it as anterior to that of the Durga temple of the same place and states that it must have been erected before the second half of the seventh century.[3] P.K. Agrawala feels that it is a little later than the Durga which was erected in A.D. 600 for, " . . . the plan of the latter

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[1] H. Cousens, *The Chalukya Architecture of the Kanarese Districts* (Calcutta: Govt. of India, 1926), p. 5.

[2] Percy Brown, *Indian Architecture: Buddhist and Hindu Periods* (Bombay: D.B. Taraporevala Sons & Co. Pvt. Ltd., 1971), p. 53.

[3] P.K. Agrawala, *Gupta Temple Architecture*, (Varanasi: Prithivi Prakashan, 1968), p. 61.

(*Huccimalli*) is a development over the apsidal plan."[4] He further states that "the Huccimalligudi example is also of the same kind and same date, though smaller and plain as well as of simplified rectangular design with a late spire on the apse and being of very heavy masonry this temple is important only to show the advancement made by the architect from the original apsidal plan."[5]

The above mentioned scholars stress on the development in the plan of the temple. Percy Brown writes that its "plan is quite ordinary except that it contains one additional feature. This is a vestibule or *antarala*. Hitherto, in no temple has there been found any sign of an intermediate chamber in front of the cella but in Huchchimalligudi something of the kind is beginning to appear, rather a primitive affair, but showing that some form of 'pronos' was becoming necessary."[6] R.S. Gupte opines that its "architecture marks a step forward from that of Chekkigudi. In all temples studied so far, the *antarala* or ante-chamber has not yet made its appearance. It is at Huchchimalli temple that this new architectural feature first appears . . . The ante-chamber, however, is well conceived."[7]

The dates suggested vary from the beginning of the sixth century to the first half of the seventh century. However, the Huccimalli temple may be reasonably placed in the first quarter of the seventh century for the following reasons:

The *adhiṣṭhāna* of the temple consists of an *upāna*, a broad *gaḷa* and a *kapōta* thus resembling the *adhiṣṭhāna* of Cave III at Bādāmi.[8] In Cave III the *gaḷa* is decorated with *yakṣas*, while it is plain in the temple of Huccimalli. The *adhiṣṭhāna* does not contain either the *tripaṭṭa kumuda* as in the Mēguti or the multifaceted *kumuda* of the Durga temple. The *kuḍus* on the *kapōta* moulding of the *adhiṣṭhāna* are simple, though vigorous, while those of the Mēguti and the Durga are highly articulate.

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[4] *Ibid.*

[5] Percy Brown, *op. cit.*, p. 53.

[6] R.S. Gupte, *Art and Architecture of Aihole*, (Bombay: D.B. Taraporevala Sons & Co. Pvt. 1967), pp. 35-36.

[7] K.V. Soundara Rajan, *Early Temple Architecture in Karnataka and Its Ramifications*, (Dharwar: Kannada Research Institute, 1969 Kg), p. 29.

[8] James Burgess, *Report of the First Season's Operations in the Belgaum and Kaladgi Districts* (London: Wm. H. Allen & Co., 1874), Pl. XXIV.

The pillars of the temple are of two types. The pilla in the porch are square and simple, with a plain *paṭṭa* on the shaft, while the pillars in the hall are square with semicircular medallions and corner-medallions with a narrow octagonal band in the upper part of the shaft, as in the upper storey of the Buddhist *chaitya* of the place. The *paṭṭas* are plain. Moreover, the pillars of the porch do not bear reliefs of the type of the Lāḍ Kẖān or the Durga temple at Aihoḷe, the Nāganātha temple at Nāganātha and the Pāpanātha temple at Paṭṭadakal.

The walls of the temple are monotonously plain. Only small, square windows break this monotony. There are altogether four windows—one each on the side walls and two on the back wall. The walls do not contain pilasters either at the exterior angles or on other parts. There are no projections and recesses either in the *adhiṣṭhāna* or on the walls. The corner pilasters, niches etc., are found on the walls of the Durga, Tārappa, Sūrya, Bhagavatî and Gaḷaganātha temples at Aihoḷe. Pilasters and niches appear in the temples of the late seventh century at Aihoḷe. They are popularised in the temples of Jaṁbulinga at Bādāmi and the Lāḍ Kẖān at Aihoḷe, though they first appear in the Mēguti temple in A.D. 634.

The *pradakṣiṇāpatha* in the Huccimalli was probably inspired by the western caves of Dhōkēśvara,[9] Rāmēśvara at Ellōra[10] and Cave III at Aurangabād.[11] But for the small ray of light let into them by the four small windows, there is no other means of lighting the passage.

The *adhiṣṭhāna* of the sanctum is simple; so are the walls. Above the *garbhagṛha* rises a curvilinear *śikhara*. It is also simple. It reveals the first attempts of the architect at erecting a curvilinear *śikhara*. This is clearly evident. The sides of the *śikhara* are not properly curved. The *rāhāpāga* is not prominent. A *bhūmiāmalaka* occurs after every two *talas*. In all there are three *bhūmiāmalakas*. As the *śikhara* tapers, the terminating corners at the sides take a straight shape. This shows that the architect-mason was not yet adept in the art of creating the required convex shape and a projection in the central band of the *śikhara*. Moreover, the *chaitya*

[9] Gary Tarr, "The Siav Cave Temple of Dhokesvara," *Oriental Art*, Vol, XV. No. 4, Winter, (1969), Fig. 1.

[10] J. Fergusson, and J. Burgess, *The Cave Temples of India* (Delhi: Oriental Books Reprint Corporation, 1969), Pl. LXXVI (1) and p. 403.

[11] *Ibid.*, Pl. LXV (2).

motifs are single and are not split as is the case in the later *śikharas*. There is only one row of *chāitya* in a *tala* and not two—one above the other—as in some later curvilinear *śikharas*. In the Huccappayyaguḍi and Tārappa temple, the *rāhāpāga* displays five *chaityas* in a row, but of these only one is a full *chaitya* and those at the sides are only half-*chāityas*. In the Tārappa temple and the Chakraguḍi two of the last few temples of the early Chālukya period, the convex form is well balanced with the height and the width of the *śikhara*. The *rāhāpāga* is very prominent which adds to the bulging effect of the *śikhara*. The *rāhāpāga*, it may be noted, is directly in line with the projected part of the *adhiṣṭhāna* and the walls of the *garbhagṛha*.

As regards the plan of the temple, Percy Brown says that it has an additional feature in a vestibule or an *antarāḷa*. He writes that it "consisted in this instance of introducing a masonry screen, with a doorway in the centre, between the two innermost pillars of the nave, thus providing an intermediate compartment between the main hall and the cella. It has every appearance of an afterthought, and is obviously an early attempt, and perhaps the first of its kind."[12] R.S. Gupte holds that the *antarāḷa* makes its appearance as an architectural feature for the first time in this temple.[13]

A careful examination of the antechamber reveals that it is a later addition. Many features of the screen do not conform either to the early Chālukya workmanship or their motifs. This does not appear to be the original feature of the temple. "Between the two pillars," wrote Cousens, "immediately in front of the shrine, a stone perforated screen has been inserted, with a doorway through it. It stands 5 feet 8 inches in advance of the shrine and was no doubt intended to form a sort of ante-chamber to it. It is probably not an original feature."[14] While he doubts its inclusion in the original plan, Percy Brown thinks that it was an afterthought. Yet it was the first attempt to provide an *antarāḷa* according to the latter. Rama Rao writes, ". . . a perforated screen with an entrance in the middle is attached to the two hind pillars, giving the false impression of the existence of an *antarāḷa* beyond."[15]

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[12] Percy Brown, *op. cit.*, p. 5.

[13] R.S. Gupte, *op. cit.*, p. 35.

[14] H. Cousens, *op. cit.*, p. 41.

[15] M. Rama Rao, "Early Calukyan Architecture—A Review," *Journal of Indian History* XLI, (Trivandrum: The University of Kerala, 1963), p. 445.

There is no provision for an *antarāḷa* in the temple as observed by Percy Brown and R.S. Gupte. The pillared hall is undivided. The *jāḷis* that are placed between the back pillars were added subsequently. This is clearly exemplified by the motif of the *jāḷis* and the fact that the sculptures are not in early Chālukya style. The *jāḷi* is made up of two vertical rows of six rosette mouldings. These mouldings are entirely different from the known early Chālukya rosettes in design as well as workmanship. The rosettes of the *jāḷis* are much nearer to their counterparts of the fourteenth century i.e., those of the late Hoysaḷa and early Vijayanagara periods. The sculptures at the base of the *jāḷis* include a *dvārapāla* on either side of the passage and a devotee in *añjalī*. The posture of the *dvārapāla*, his dress and his attributes do not correspond to the early Chālukya examples as also the devotee. His decorative details and anatomy differ from the early Chālukya works and agree with the Vijayanagara works of the fourteenth century. The Vijayanagara kings ruled over this area in the fourteenth century, and it has been proved by their inscription at Bādāmi. This record refers to the erection of a fortification at Bādāmi.[16] Another factor that comes in the way of accepting this doorway as an original feature is the presence of the nail mouldings on either side of the door, above the *jāḷis*. This kind of mouldings is foreign to early Chālukya work. Moreover, the two pillars between which the doorway is placed are fully sculptured with semicircular medallions and *paṭṭas*. If the architect intended to place a doorway, he would not have designed the shafts which would be covered by the jambs of the doorway. Hence, one may safely conclude that originally there was no provision for an *antarāḷa* and that the doorway was a subsequent addition in the fourteenth century.

R.S. Gupte writes that the architecture of the Huccimalli temple marks a step forward from that of Cekkiguḍi.[17] This would mean, that the Huccimalli temple is older than the Cekkiguḍi. He holds this view because of the supposedly original *antarāḷa*. As noted above, the *antarāḷa* is a very late addition. Moreover, the Cekkiguḍi cannot be placed earlier than the Huccimalli temple for the following reasons:

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[16] J.F. Fleet, "Sanskrit and Old Canarese Inscription," *Indian Antiquary* X, (Bombay Education Society Press, 1881) p. 63.

[17] R.S. Gupte, *op. cit.*, p. 35.

(i) Though on plan both the structures appear identical, in details of execution they differ. While the *garbhagṛha* of the Huccimalli temple has no projections, the Cekkiguḍi has three prominent projections, one on each side.

(ii) The walls of the *garbhagṛha* of the Huccimalli has a plain surface without any projections, while in the *garbhagṛha* walls of the Cekkiguḍi there is ample provision for niches directly above the projected part of the *adhiṣṭhāna*.

(iii) The outer walls of the Huccimalli temple contain small grilles—two on the back wall and one each on the side walls. In the Cekkiguḍi the grilles are very large in size. Each of the walls has a grille which in reality is made up of three large perforated windows separated by pilasters.

(iv) The *pradakṣiṇā* passage of the Huccimalli temple is dimly lighted while that of the Cekkiguḍi is sufficiently lighted.

(v) The pillars of the Huccimalli temple are not very articulate. The pillars in the Cekkiguḍi are the most ornate of the early Chālukya pillars at Aihoḷe.

The above factors prove that there is no reason to push back the date of the Cekkiguḍi to a period prior to that of the temple of Huccimalli. On the other hand, the evidences favour a date in the eighth century.

The Huccimalli temple has three inscriptions. Two are labels mentioning persons named Śri Kavajña and Śrī Kañchaṇan.[18] They may be the names of either the masons or the pilgrims. The third inscription engraved on the outer wall of the temple mentions the early Chālukya ruler Vijayāditya and is dated in his thirteenth regnal year (A.D. 709).[19] Since the inscription does not mention the construction of this temple, it may be safely assumed that this structure was already in existence before the eighth century.

A majority of the features present in the temples of the late seventh and the eighth centuries are wanting in this structure. Several features of the Mēguti temple are also not found in this temple. The plain walls, the none-too-sure curvilinear *śikhara* which is more pyramidal than curved, the plain *chāityas* in a row on the

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[18] *South Indian Inscriptions* XV; (Delhi: Govt. of India 1964), Nos. 470 and 471.

[19] J.F. Fleet, *op. cit.*, *IA* VIII (Bombay: Education Society Press, 1879), p. 284 ff.

śikhara, the plain pillars with simple carvings, the absence of large reliefs excepting those on the ceiling, the plain *gaḷa* moulding in the *adhiṣṭhāna*, the absence of projections in the *adhiṣṭhāna*, the absence of pilasters on the walls and also the absence of niches on the outer walls of the *garbhagṛha* and the adoption of a cave plan for a *sāndhāra* structure are all early features in the early Chālukya architecture. Hence, the Huccimalli temple maybe dated in the first quarter of the seventh century A.D.

The Huccimalli I temple. Tracing the evolution of temples at Aihoḷe. R.S. Gupte states that the rectangular hall with a *garbhagṛha*, at the back wall, was followed by a temple plan in which the shrine was detached from the pillared hall. He writes that in "the next phase of evolution, the shrine became detached from the *sabhamantapa*. When this experiment was made for the first time, it was naturally made with a sense of diffidence, and on a modest scale. The first example of this is the small temple (11′ 5″ in breadth and 25′ 10″ in length) in the Huchchimalli-gudi group (Pl. 12). Its exterior resembles the Tigawa temple, but its ground plan is different (GP-5)."[20]

A temple built about 1.83 m to the north of the Huccimalli temple, according to R.S. Gupte represents the shrine wherein the *sabhāmaṇṭapa* is detached. It would also mean that this temple is an early Chālukya structure. This view of R.S. Gupte is erroneous. It is in fact a late construction. This is proved by a number of architectural details. This temple has a *garbhagṛha*, a rectangular *sukhanāsi* and a square porch. That the temple is a later Chālukya construction is borne out by the following facts:

(i) The *garbhagṛha-dvāra* has on its jambs a many-faceted pilaster. This type of pilaster is not found in early Chālukya door jambs.

(ii) The architrave above the *sukhanāsi-dvāra* has dentil heads flanked by nail moulding. Dentil heads and nail mouldings never occur in the early Chālukya architrave. Instead, the *kuḍus* are carved.

(iii) The pillars of the porch differ from the early Chālukya pillars. The latter are generally heavy and square without a base. The pillars in the porch under study have a square *pīṭha*, and above it an octagonal *paṭṭa* succeeded by a sixteen sided shaft with an octagonal *paṭṭa* in the middle; then comes a square block surmounted by a round vase with triangular mouldings. This type of pillar, particularly the vase with a triangular moulding never occurs in the early Chālukya pillars.

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[20] R.S. Gupte, *op. cit.*, p. 22.

(iv) The pilasters in the temple agree with those of the later Chālukya pilasters. These are tetragonal with a leaf and *nāga*-like corner mouldings succeeded by a *tripaṭṭa* and above it the same leaf and *nāga*-like corner mouldings are repeated in a topsy-turvy fashion with indents. Above this comes the bell moulding with a leaf-cum-*nāga*-like corner design, succeeded by a series of *paṭṭas* and a vase with a triangular moulding in it. The pilaster with leaf-cum-*nāga*-like corner mouldings, though it had its origin in the late phase of the early Chālukya and the beginning of the Rāṣṭrakūṭa period, became popular under the later Chālukyas.

(v) The basement of the temple radically differs from that of an early Chālukya basement. The base of the *garbhagṛha* and the *sukhanāsi* has the following mouldings: *upāna*, *jagati*, *kaṁpa*, *kaṇṭha*, *kaṁpa*, *paṭṭa*, *kaṁpa*, *kaṇṭha*, *kaṁpa* and a *paṭṭa* with dentil heads. In the early Chālukya base the *gaḷa* is prominent and the *paṭṭa* is adorned with *kuḍus*. Moreover, the base does not contain so many mouldings.

(vi) In this temple, *naḷas* are associated not only with the *garbhagṛha*, but also with the *sukhanāsi* and the porch. This is clearly a late feature. There is not a single early Chālukya structure possessing more than one *nālā*. It is always found in the *garbhagṛha* only. This is testified by the examples of Durga, Tārappa etc. It is only in the temples built after the early Chālukya period that more than one *nāḷa* was fitted. As examples to this could be cited some of the temples in the Gaḍḍeguḍi group, Cikkēśvara group, Gaṇṭeguḍi group, Mallikārjuna group, Gaḷaganātha group and the temple near Cekkiguḍi. All these are post-early Chālukya structures.

(vii) Another feature, which is absent in the early Chālukya structures, is the slight recession in the base and walls at the point where the *sukhanāsi* begins. This recession which is about 7½ cm occurs in most of the post-early Chālukya structures at Aihoḷe.

The existence of peculiar types of pillars, pilaster and the *nāḷas* prove that the temple is a creation of the eleventh or twelfth century. The door-frame of the *sukhanāsi* shares quite a few features of the door-frames of the eleventh or twelfth century.

Moreover, the occurrence of the typical rosette mouldings of the later Chālukya style (Plate 14) points to a probable date in the 11th or 12th century.

The Huccimalli II temple. A small structure situated in the Huccimalli group and facing east, according to Charles Fabri, is the earliest structural temple in India.[21] He dates this around A.D. 330 to 350. The reason for assigning this date is based on the facts that (a) it is a clumsy little structure without grace; (b) is built of huge blocks of stone; (c) the pillars are heavy and plain and are an imitation of rich-cut examples (d) the architect is ignorant about the use of the pilasters, instead of using two pillars and two pilasters he has used four pillars in building the porch, and lastly the absence of gargoyle.

The date attributed to this little structure by Charles Fabri is too early a date and this temple cannot be claimed as the earliest structural temple discovered so far. According to him the temple has only a *garbhagṛha* and a porch. A close examination of the structure and its plinth reveals that the temple on plan has a *garbhagṛha*, an *antarāḷa* and a porch. The entire *garbhagṛiha* is missing, only the *antarāḷa* and the porch are still intact. The plan is simple enough for a small temple. Examples of temples with only three components are numerous at Aihoḷe. There is nothing clumsy about the plan; in fact, it has a compact plan.

Charles Fabri feels that the building of walls of the temple with huge blocks of stone has added nothing to the grace of the temple. But most of the temples at Aihoḷe including the nearby Huccimalli are built of huge blocks of stone. The temple with rough walls may look graceless but this has no bearing on the date of its construction. Simplicity and lack of elegance cannot always determine the date of a structure. This simplicity and crudeness may be either due to inferior workmanship employed or insufficient funds or lack of aesthetic taste of the patron.

Referring to pillars, Charles Fabri says, they are heavy and hardly ornate.[22] These pillars of the porch have a square block at the base, an indented square in the middle of the shaft and again a square block on the upper portion of the shaft with a half medallion just above it, in the indented portion of the shaft. The shaft is crowned by a bracket which has a 45 degree profile. The bracket has a median band. A comparison of this pillar with the early Chālukya and the Rāṣṭrakūṭa pillars may help us in determining the chronology of the former structure. The early Chālukya pillars are predominantly square. Rarely do we have an indented shaft in the pillars of the early phase of the period. In the temples at Paṭṭadakal, the indents occur but with a difference. Half medallions occur over the square shaft and above the medallion a central band extends upwards to produce an indented effect. The indent is not deep. The pillars are also richly chased.

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[21] Charles Fabri, *An Introduction to Indian Architecture* (Bombay: Asia Publishing House, 1963), p. 15.

[22] *Ibid.*

Pillars of the type under study occur at the closing stages of the early Chālukya period and the beginning of the Rāṣṭrakūṭa period. In fact they became popular under Rāṣṭrakūṭas. The pillars of the Kontguḍi II temple porch could have been the source for these pillars. Pillars with 45 degree profile brackets are popular in the Rāṣṭrakūṭa and later Chālukya periods and not in the early Chālukya period. They first appear in the Kontguḍi complex. These later pillars are hardly embellished.

Charles Fabri feels that the architect had not learnt the use of pilaster. Hence, instead of using pilasters at the rear, he utilised pillars to support the roof of the porch. But the pilasters carved on the door-jambs of the *antarāḷa* and the railings are ignored by Charles Fabri. They clearly reveal that the architect knew the pilasters and their function. Moreover, porches with four pillars are common at Aihoḷe. The temples of Huccimalli, Mallikārjuna, Tārappa etc., bear this out.

Absence of a gargoyle in small structures is a feature commonly found in small temples of the post-early Chālukya period. The small size of the structure and the absence of a parapet account for the absence of outlets.

There are a number of features in this temple which fall in line with the Rāṣṭrakūṭa phase of architecture at Aihoḷe. The *adhiṣṭhāna* different from that of the early Chālukyas is well developed. The presence of projected details in the top moulding of the *adhiṣṭhāna* is a late feature. It is absent in both the Mēguti and the Huccimalli temples—two of the oldest temples at Aihoḷe. Moreover, below the railing and immediately above the *adhiṣṭhāna* there is a row of dentil heads, some carved with lion faces. In all early example such a row of dentil heads is absent.

The railing bears the reliefs of *kuṁbhas*. These differ in design and execution from the early Chālukya *kuṁbhas*. They are more in line with the Rāṣṭrakūṭa *kuṁbhas* in design and workmanship.

In addition to these there is an inscription written on a pillar-like stone which is set in front of the temple. It states that a person called Sānta-gāvuṇḍa built the temple and made a gift of *gōsahasra* in A.D. 971 during the rule af Rāṣṭrakūṭa Khoṭṭiga.[23] Undoubtedly, the inscription refers to the temple under study. Incidentally, this is the only dated Rāṣṭrakūṭa structure at Aihoḷe, though there are a number of temples of the said period. This dated temple is very useful to study the Rāṣṭrakūta temples of this region.

LĀḌ KHĀN

"The oldest temple at Aihoḷe is probably that of Lāḍ K͟hān . . . There is no temple at Aihoḷe, nor elsewhere that I know of, which impresses one so much with its cave-like character" wrote Cousens.[24] The temple of Lāḍ K͟hān is generally considered by many writers to be the oldest of the place and one of the oldest structural temples in India (Plate 15). The majority of writers place it in the sixth century, basing their argument on the cave-like features of the structure. Cousens further writes that its "general massiveness, the simplicity of its construction, and its plan and details, have much more in common with cave architecture than with that of the latest . . . The flat roof, and its want of elevation, are cave-like characteristics. But, more than with anything else, one is struck with the great massive pillars, with their roll bracket-capitals, which evince a simpler and more dignified style than many of those more decorated ones in Cave III at Badami; and they, certainly have the appearance of greater age than the latter."[25] Benjamin Rowland writes, ". . . Still another type of architecture is represented by the Lāḍ K͟hān temple at the same site dating from c. 450. This is a rectangular building with a flat roof of stone slabs . . . the Lādh K͟hān is important in furnishing with the earliest example of the massive bracket-like capital that countinues in use throughout the

[23] *SII* XI, Pt. INo. 44, (Madras: Govt. of India, 1939). It is engraved on one of the pillar like slabs, now almost hidden in the ground. This is found a few feet in front of the temple.

[24] H. Cousens, *op. cit.*, p. 32.

[25] *Ibid.*, pp. 32-33.

Hindu Renaissance period."[26] K.V. Soundara Rajan holds that the temple of Lād Kh̲ān cannot be ". . . placed later than the last quarter of the sixth century A.D., and should have been close on the heels of the earliest cave shrines at Badami."[27] Percy Brown writes that mainly "on account of its primitive appearance the temple known as Lāḍ Kh̲ān is considered to be the oldest building of the Aihoḷe group, and has accordingly been assigned to the middle of the fifth century . . . In shape it is a comparatively low, flat roofed building, its plan being a square of fifty feet side and over all rises a small supplementary storey of later date . . . Although the plain square shaft and bracket capital is a characteristic of its style, an elaboration of this occurs in the pilasters placed at each of the exterior angles of this building. The shafts of these taper slightly at their upper ends, above which is a 'cushion' with an expanded floral abacus supporting the bracket. This is probably the first appearance of a particular form of capital of great importance, because it afterwards became almost universal in the architecture of southern India, representing as it does, the 'order' of the Dravidian style . . . That the temple of Lādh Kh̲an was the near product of a primitive movement is shown by the nature of its masonry, which is composed of great archaic looking blocks dressed to level beds and placed one upon the other without any cement or similar binding composition. The walls are of disproportionate strength, yet uncouth, although denoting a wasteful use of material, significant of inexperienced workmanship."[28] He dates this temple to c. A.D. 450.[29] Writing about the the Lāḍ Kh̲ān, P.K. Agrawala states, "The temple of Lad Khan (about 553 A.D.) is very much impressive for its cave-like character and primitive features. But its great importance lies in its little upper chamber which associates it with other early examples of having this curious feature, as at Nachna Ruthara, Bhitargoan, Bodhgaya and at Aihole itself in the temple of Meguti."[30] "A comparison of the ground-plans of the temples of the Konti-gudi group and of the Lad Khan temple," says

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[26] Benjamin Rowland, *The Art and Architecture of India: Buddhist/Hindu/Jain* (Penguin, 1970), pp. 222-23.

[27] K.V. Soundara Rajan, *op. cit.*, p. 3.

[28] Percy, Brown, *op. cit.*, pp. 52-53.

[29] *Ibid.*, Pls. XLI, XLIV and XLV.

[30] P.K. Agrawala, *op. cit.*, pp. 61-62

R.S. Gupte, "however, would suggest a later date for the latter . . . Lad Khan takes the Hindu priest-architect a step further forward in the evolution of the temple-architecture (G.P. 4). Though the temple is simple in design, it is certainly better conceived than those of the Konti-gudi group . . . and suggests for it a later dating."[31] He places this in the sixth century.[32] Charles Fabri writes, ". . . Next to Sanchi temple is the Lad Khan of Aihole (also illustrated in plate 9), in which about fifty years later, the architect attempts to improve on the design of his predecessors. The portico is much smaller, and just out on the east; the shrine is well enlarged, and a circumambulatory path is provided, so that the worshippers can go round the shrine, which is an inner *garbhagṛha*; and as the circumambulatory passage is provided with a roof and a wall, the architect thought of providing some kind of lighting; he made perforated screen windows . . . and in his desire to make the temple more imposing, over the actual sanctum he raised a small turret, a little cell they may be looked upon as the very first attempt to create a spire the future *śikhara*. A temple must be seen from some distance, he thought; a temple must be tall and reaching up into the skies; here, then, is an upper storey, however small it is at first."[33] He places it in about A.D. 450.[34]

Most of the above writers agree that Lāḍ Kh̲ān temple is the oldest structure at Aihoḷe. The reasons advanced to justify their claims are: (a) its massive quality; (b) simplicity of construction; (c) flat roof; (d) want of elevation; (e) great masssive pillars; (f) roller-bracket capitals; (g) "unsculptured or conventionalised but only engraved and embellished pillars";[35] (h) pilasters at each of the exterior angles; and (i) the little upper chamber on top of the sanctum.

The Lāḍ Kh̲ān temple is built of large blocks of stone. Many writers hold that this is the earliest attempt of an architect to build a structural shrine, and that its massive quality and simplicity have been taken as a factor to determine its early date. One of the general characteristic features of the early Chālukya temples is the massive walls, a result of the use of huge blocks of stones. Hence, mere massiveness and simplicity cannot be taken as an evidence to date a structure.

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[31] R.S. Gupte, *op. cit.*, pp. 18-19.

[32] *Ibid.*, pp. 22.

[33] Charles Fabri, *op. cit.*, p. 18.

[34] *Ibid.*, Pl. 9.

[35] K.V. Soundara Rajan, *op.*, *cit.*, p. 3.

The flat roof above the nave is found in all early Chālukya temples at Aihoḷe. Since the aisles are covered with a sloping roof, that the nave should have a flat roof (so that the a latter would help to accommodate the ends of the sloping roof of the aisles), seems to have become an architectural necessity.

The elevation or the height of the walls of the temples at Aihoḷe is less conspicuous. It is also a common feature even in the early temples of the Saurastra region. The Durga at Aihoḷe, though a very lofty temple, also suffers from want to enough elevation on the sides. This is a natural outcome of a flat roof for the nave and a sloping roof for the aisles. In spite of this, the temple of Lāḍ Kẖān has a prominent side elevation because of high plinth on which the walls are built.

The Lāḍ Kẖān temple has four types of pillars. The hall reveals two types, while the porch reveals the other two types. The four central pillars in the hall form one variety. These tall pillars, standing at the four corners of the raised square band in the centre of the hall, are square in shape, save a narrow octagonal band on the upper part of the shaft. The pillars have a plain *paṭṭa* at the base, with a sinking sun-shaped medallion above it. There is another *paṭṭa* above this. It is plain. A little above this is a *tripaṭṭa* surmounted by a half medallion in the centre and quarter medallions on the sides. The same design is repeated on the top in a topsy-turvy manner. The brackets are four-armed. These are of *taranga* variety with two huge roller mouldings with a median band set with floral designs.[36] The second type of pillars are on the outer raised band of the hall. They are altogether twelve in number. These are shorter than the central pillars. At the base of the shaft of this pillar is a plain *paṭṭa* and a half medallion; in the middle is a *tripaṭṭa* and a half medallion which is designed. The brackets are of the *taranga* variety, with two prominent roller mouldings. The median band is designed. The third variety of pillar is located on the stone bench of the porch These are shorter and heavier than the inner pillars. They are square and squat. They bear a decorated *tripaṭṭa* and a designed half medallion on the three faces of the shaft while the outer face bears a relief of either a *mithuna* or a river goddess. The brackets are curved bearing no median band. The fourth type of pillars are situated in the centre of the porch. These pillars are also square with a *tripaṭṭa* in the middle of the shaft surmounted by a designed half medallion. The brackets are curvy profiles without any median band.

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[36] H. Cousens, *op. cit.*, Pl. VIII.

Commenting on the pillars of the temple, Cousens wrote that the ". . . pillars are the most characteristic feature of the temple, being remarkable for their great massiveness which are most suited to support the heavy rock in a rock cutting than the lighter roof of a structural temple. The shafts are single heavy square blocks, without bases, from the floor to the bracket-capital, the last being a separate stone."[37] In another place he writes, "The rock cutters when they built this had not learnt much concerning the relative strength of materials, and so transferred their cave cutting proportions to this building."[38]

No doubt, the pillars of the Lāḍ Kẖān are massive, but this factor does not help us in ascribing to it an earlier date. The massive quality of pillars is not confined to this structure alone, for there are several structures in this area that possess heavier pillars than those found in the Lāḍ Kẖān temple. Let us compare the pillars of the temple of Lāḍ Kẖān with the pillars of other important structures of the early Chālukyas found at Aihoḷe, Paṭṭadakal etc.

Pillars of the Lāḍ Kẖān Temple

The four central pillars in the hall measure	2.92m × 74cm
The central pillars in the porch measure	1.90½m × 59½cm
The outer pillars of the hall measure	2.13m × 63cm

Pillars of other Temples

Gaḷaganātha temple at Aihoḷe:			2.1m × 54cm
Huccappayyaguḍi	„	:	73cm × 58cm
Sūrya temple	„	:	90cm × 56cm

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[37] H. Cousens, *op. cit.*, Pl. VIII, p. 33.

[38] H. Cousnes, *The Achitectural Antiquities of Western India* (London: The India Society, 1926), p. 16.

Virūpākṣa temple at Paṭṭadakal: 2.58m × 87cm
Mallikārjuna temple „ : 2.41m × 69cm

The temples of Virūpākṣa and Mallikārjuna at Paṭṭadakal, built after A.D. 733 and before A.D. 744, though among the last few temples built by the early Chālukyas, possess massive pillars. The above mentioned examples show that much is made of the size of pillars. Whereas the average size of the early Chālukya pillars itself is more or less of the above mentioned sizes. Of the examples cited above, save the central four, the pillars of the Lāḍ Kh̲ān temple hardly compare in massiveness with those of the Virūpākṣa and Mallikārjuna temples. While the Lāḍ Kh̲ān temple pillars are about 55.97, 32.2 and 36.27 cft., those of the Virūpākṣa and Mallikārjuna temples are of 60.43 and 46.22 cft., respectively. The pillars of the early Chālukya period are generally massive, for they were meant to bear the heavy weight of the superstructure and not to imitate the cave model. There is no doubt that some amount of influence of the cave temples cannot be ruled out on the structural temples. Of all the temples of the early Chālukyas, it is in the Jambulinga temple (A.D. 699) at Bādāmi that the influence of the caves becomes conspicuous. The facade of the pillared hall is cave-like. If there had not been any inscription clearly revealing its date of construction, one would have placed it at an earlier date.

The Lāḍ Kh̲ān temple has two types of brackets—brackets containing two roll-mouldings and a median band. This type of bracket is found in the hall. The second variety is a simple bracket with a curved profile. This is round in the pillars of the porch.

Doubtless, the roll-brackets are basically a cave feature, but they are also a common feature in the structures of the early Chālukyas. These are not peculiar to the Lāḍ Kh̲ān temple, but are also found in the temples of Jambulinga at Bādāmi, Mallikārjuna at Mahākūṭa, Nāganātha at Nāgarāl, Durga etc. The simple curved brackets are also common in the architecture of this period.

K.V. Soundara Rajan feels that, " . . . together with the massive character of the pillars, their relative unsculptured or conventionalised but only engraved and embellished character, would show that the temple construction was still in the throes of evolution, and stability, utility, and imitation of erstwhile rock-cut tradition were all too evident.[39] We feel that unsculptured character of the pillars

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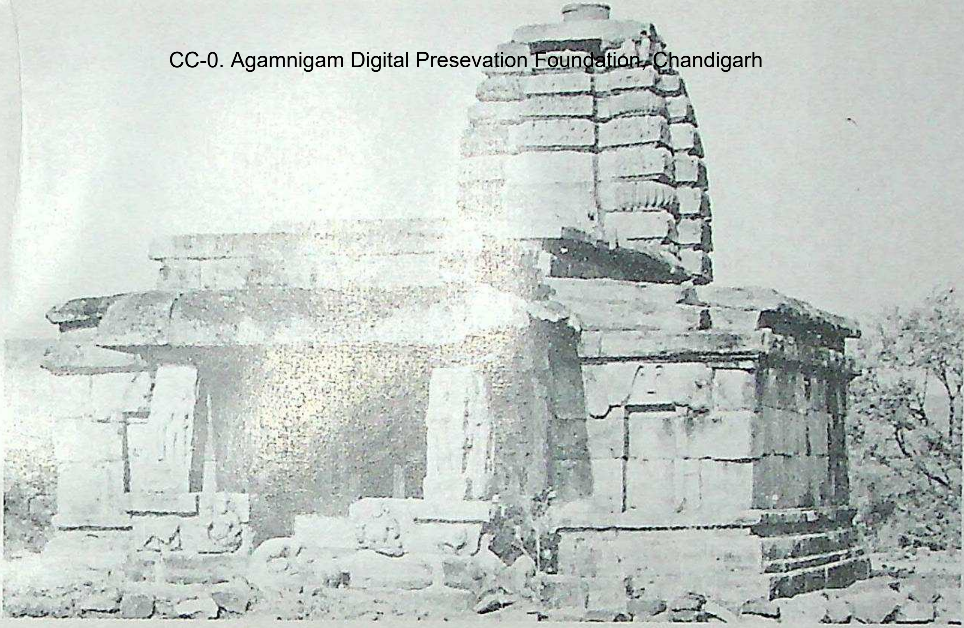
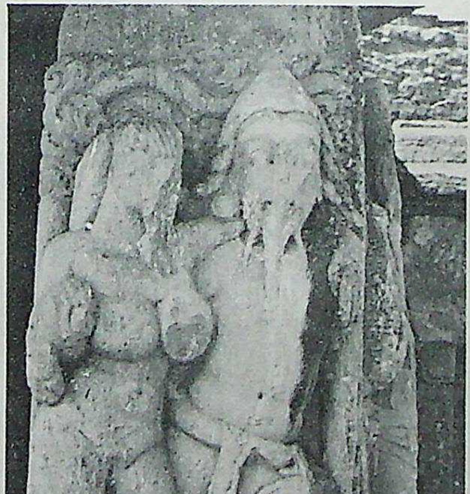
[39] K.V. Soundara Rajan, *op. cit.*, p. 3.

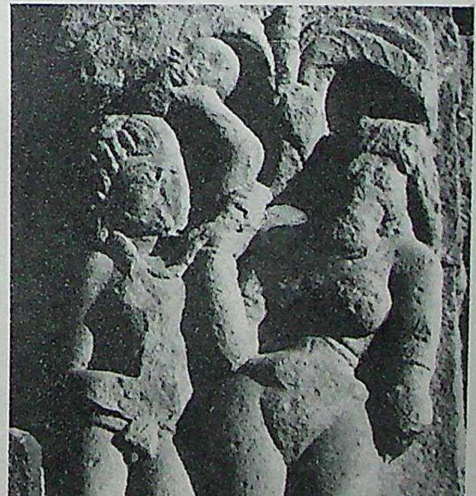


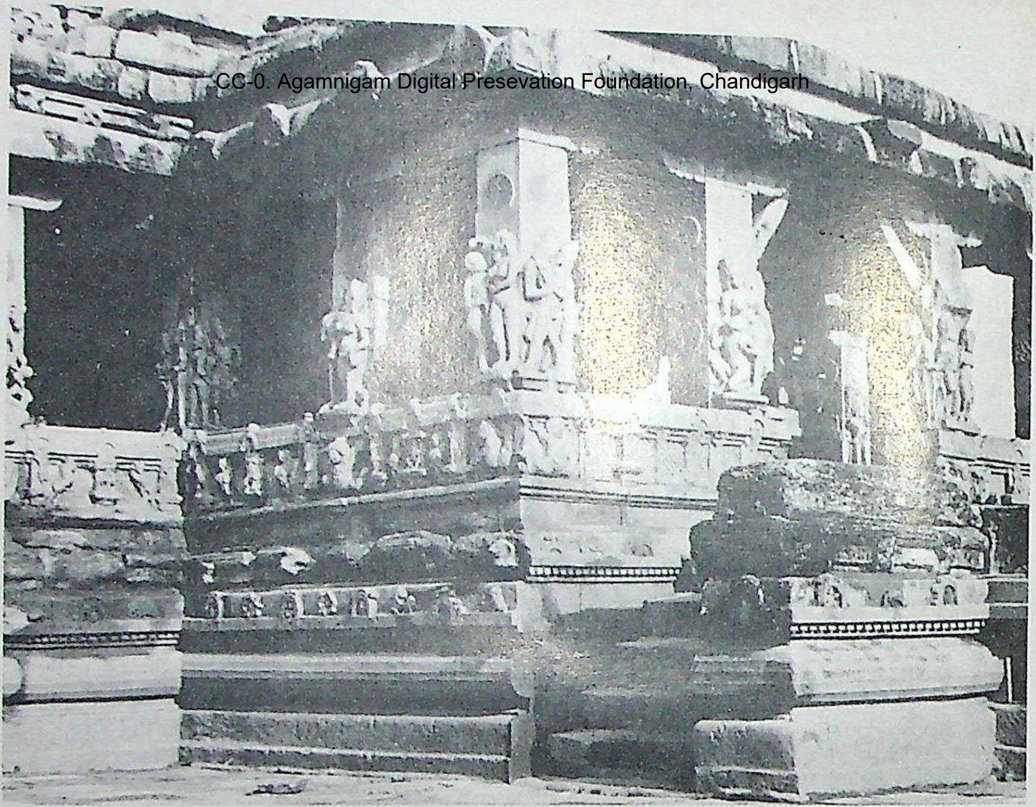
18. The Huccappayyagudi temple, the front view.

19. The Huccappayyagudi temple,
Kinnara couple.



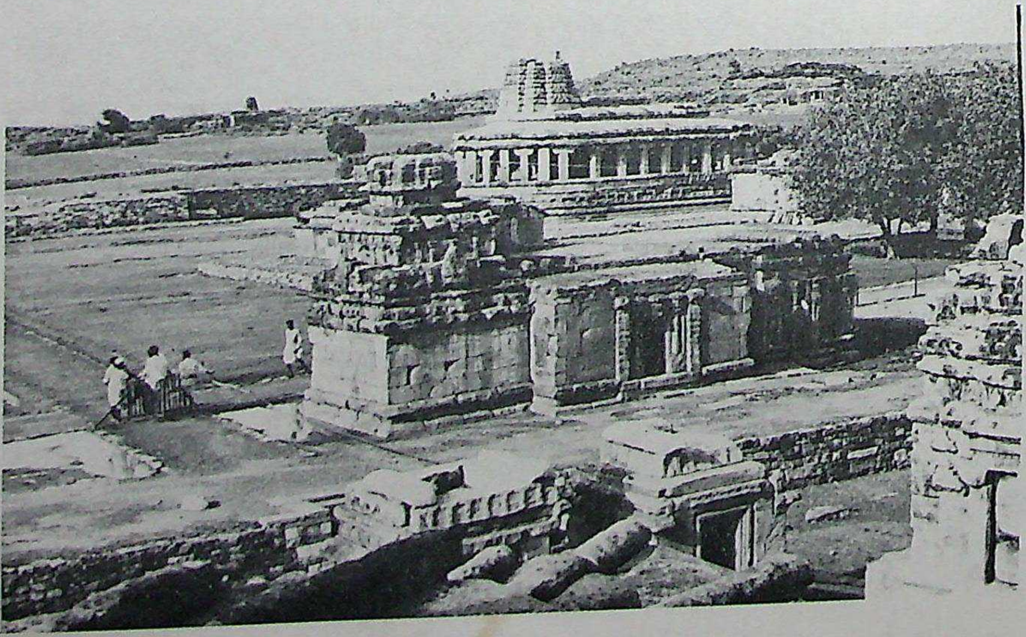
20. The Lad Khan temple,
Kinnara couple.

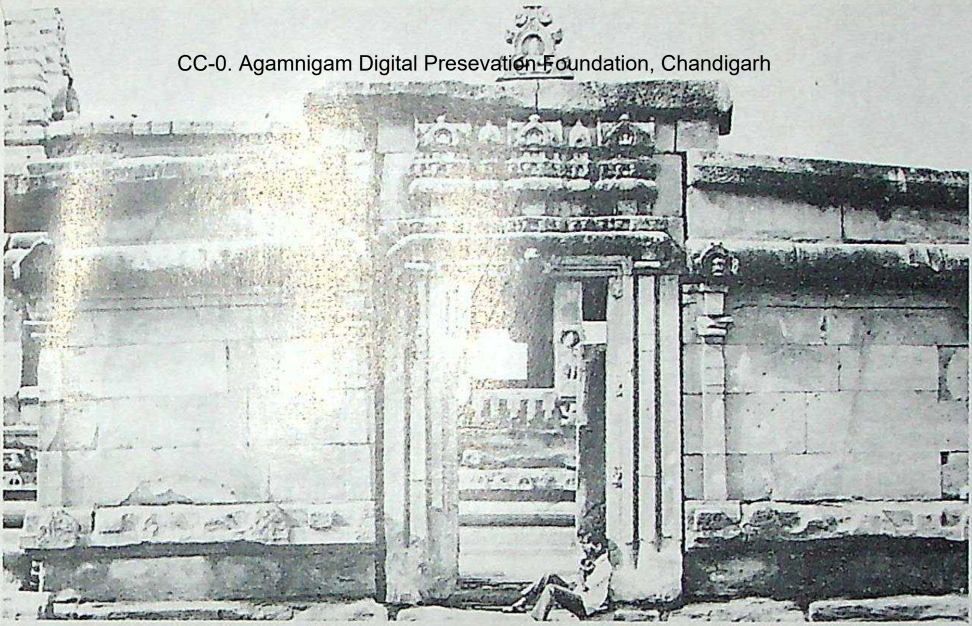




21. The Durga temple, a view.

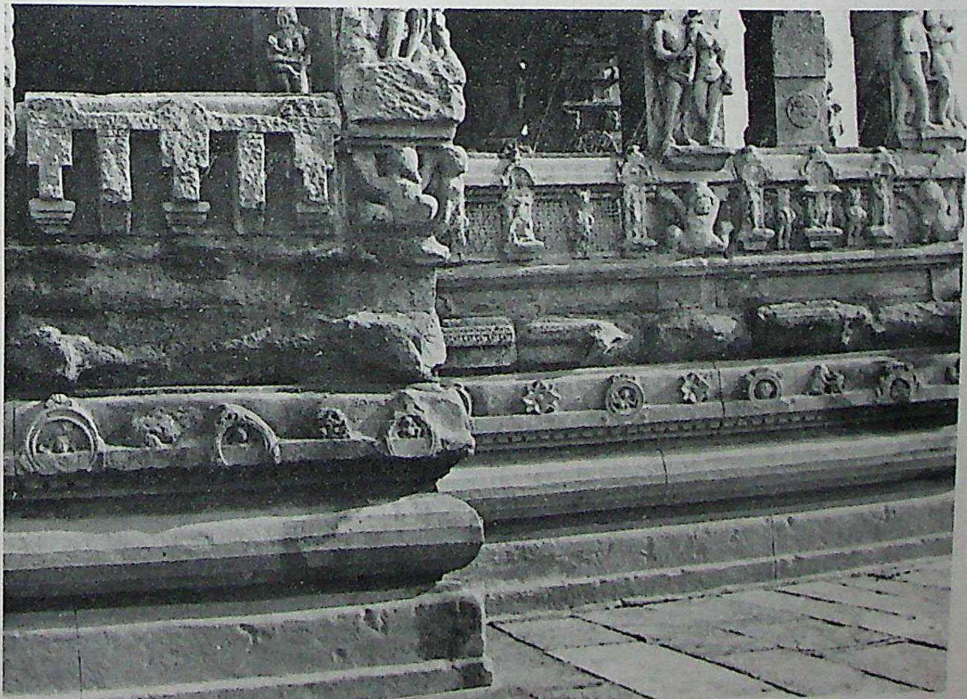
22. The Durga temple, a view from the Lad Khan temple.

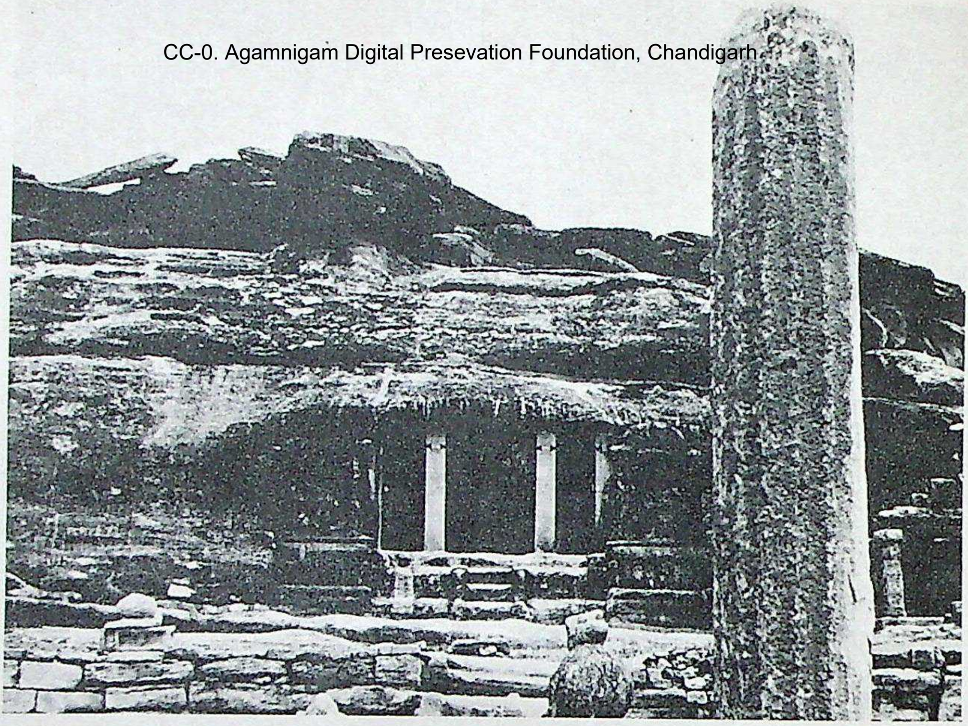




23. The Durga temple, the gateway.

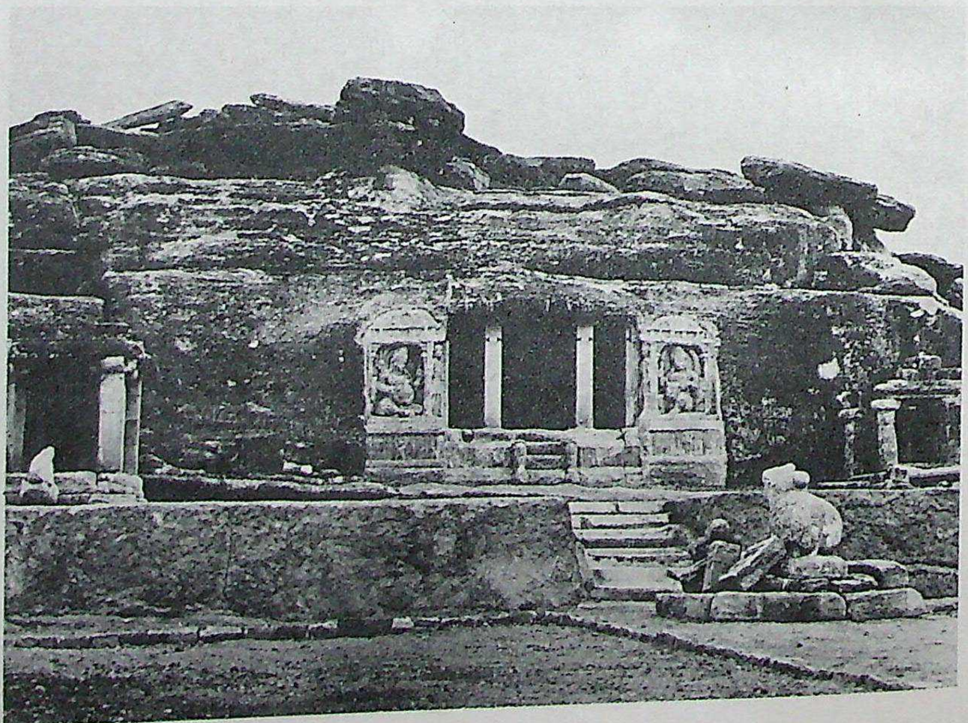
24. The Durga temple, a part of the *adhisthana*.

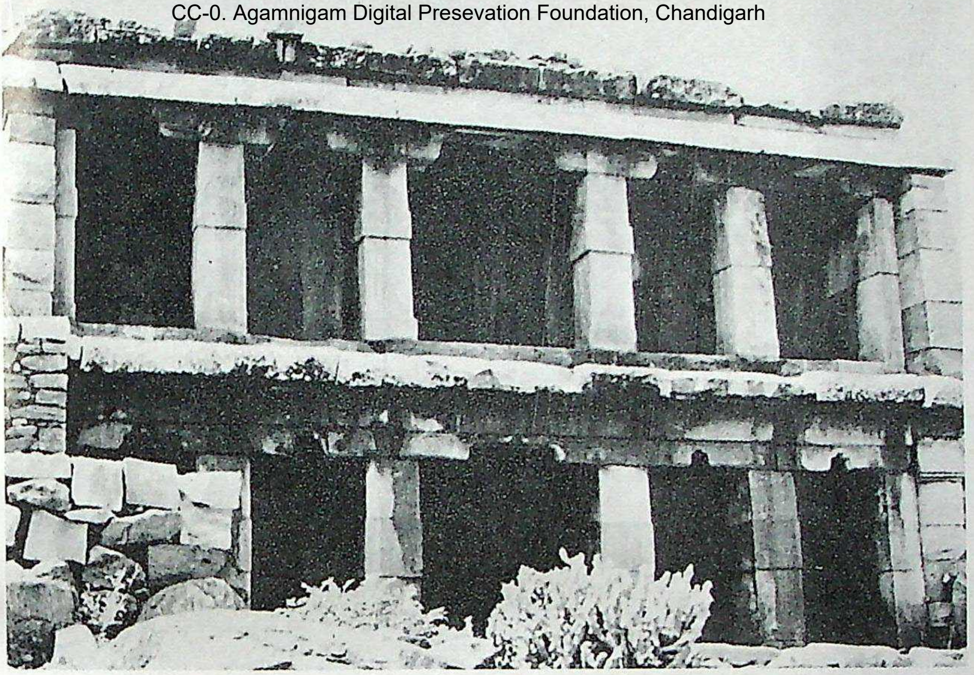




25. The Ravanapadi Cave, a view.

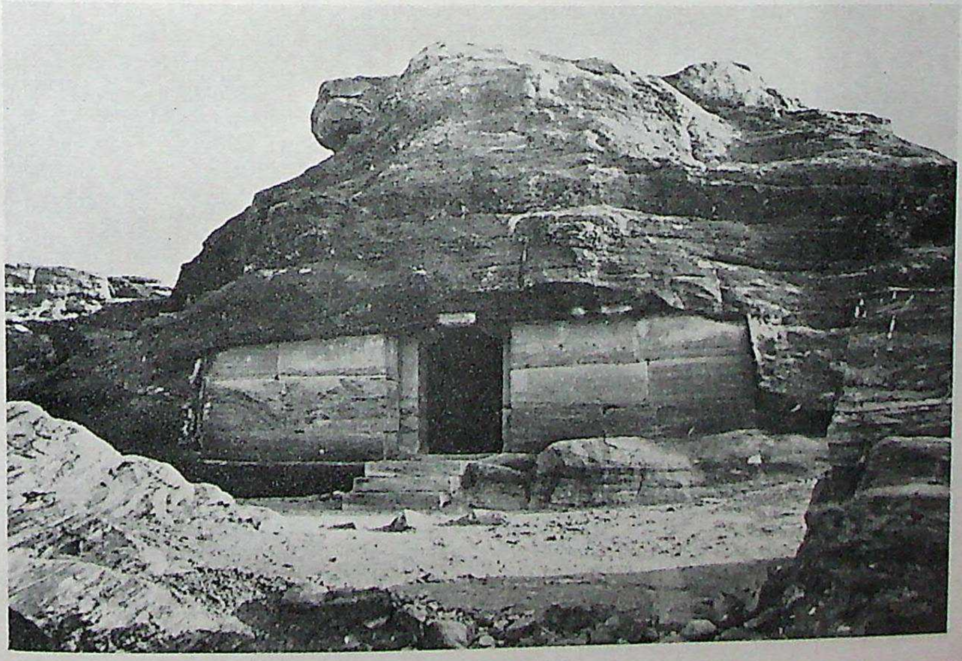
26. The Ravanapadi Cave, Nidhi fanking the entrance.

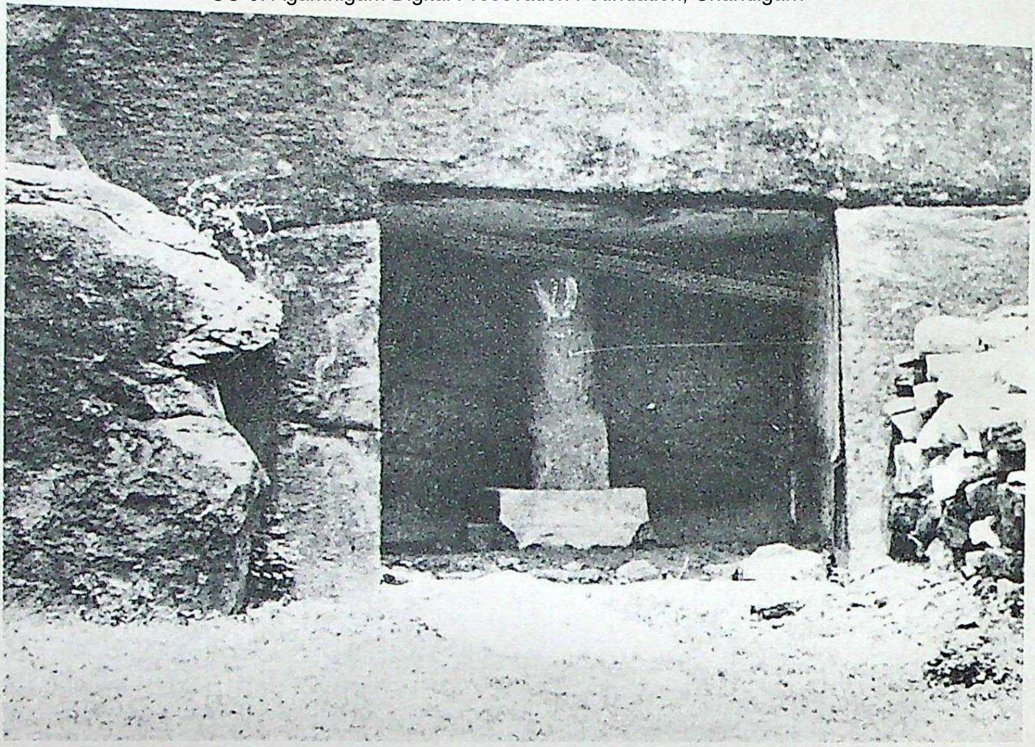




27. The Buddhist Chạitya: Meguti Hill.

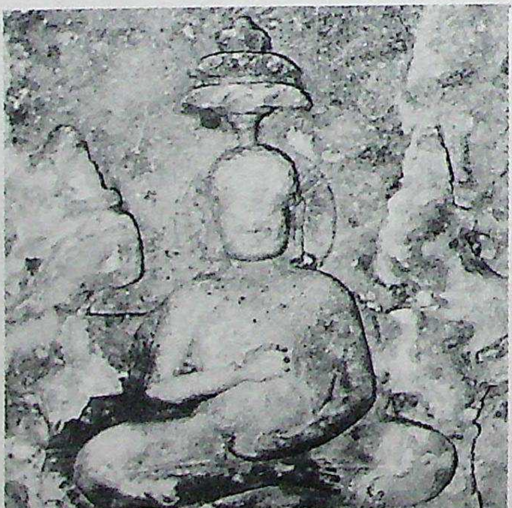
29. *Meena Basti*, a general view.



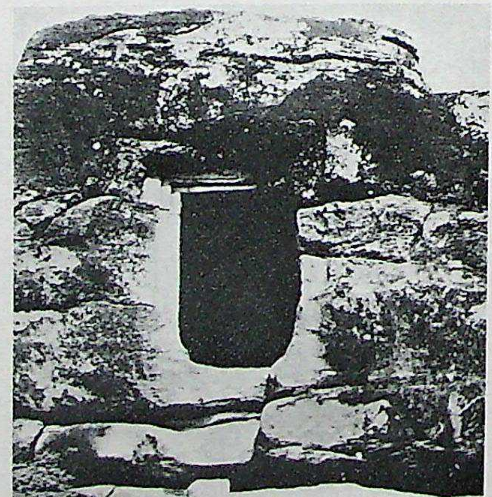


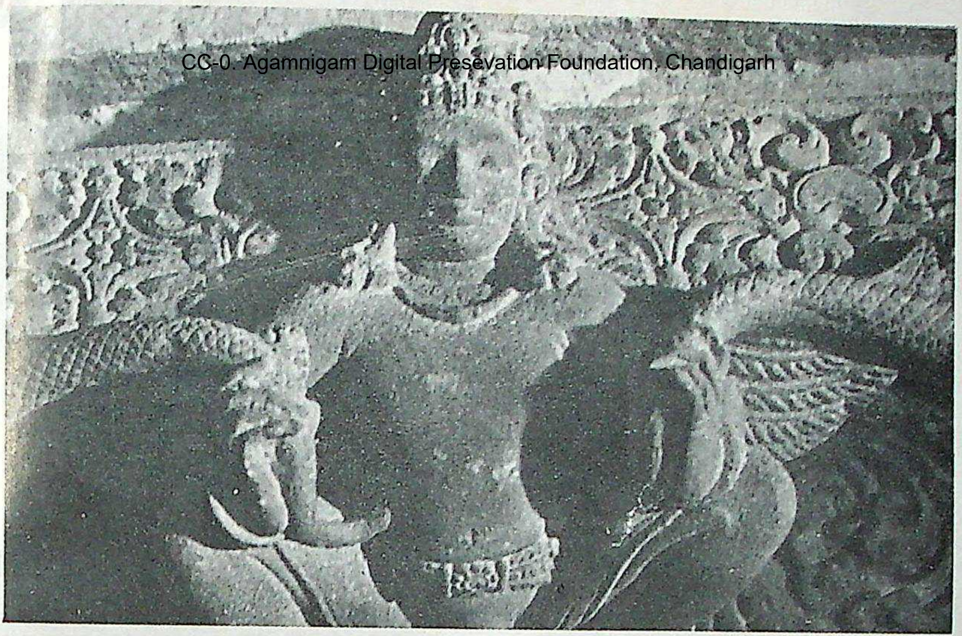
31. The Ravanapadi Cave, a small rock-cut Sivalinga cave.

28. The Buddhist Chaitya, Buddha on the ceiling of the upper chaitya.



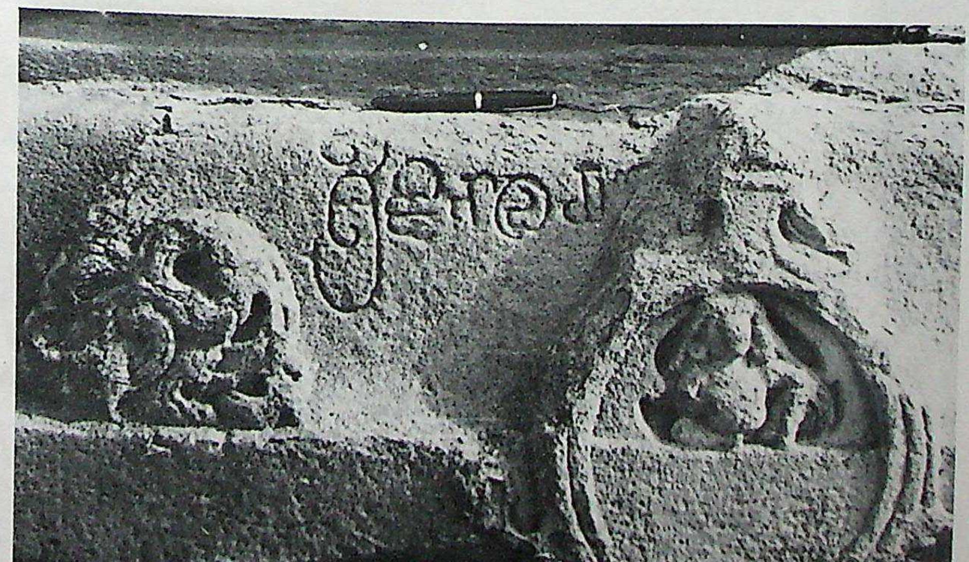
30. The Jaina cave, excavated in a huge boulder on the Meguti Hill.

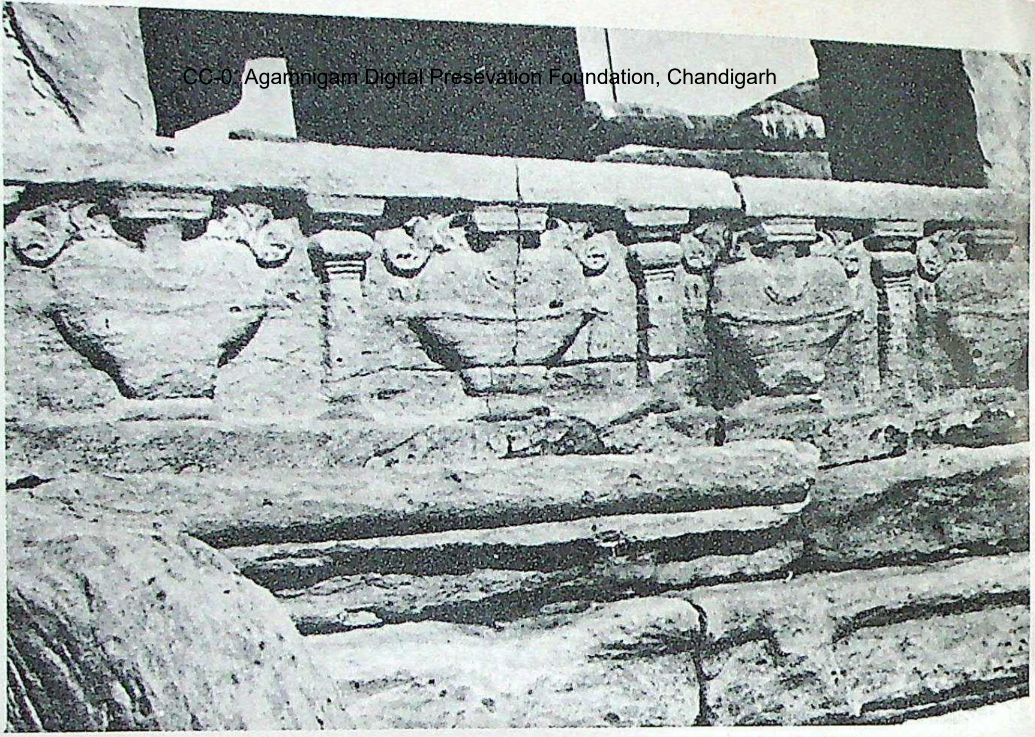




32. The Bhagawati temple, Garuda on the lintal.

33. The Durga temple, an inscription reading "Sri Jinaliya" on the adhisthana.

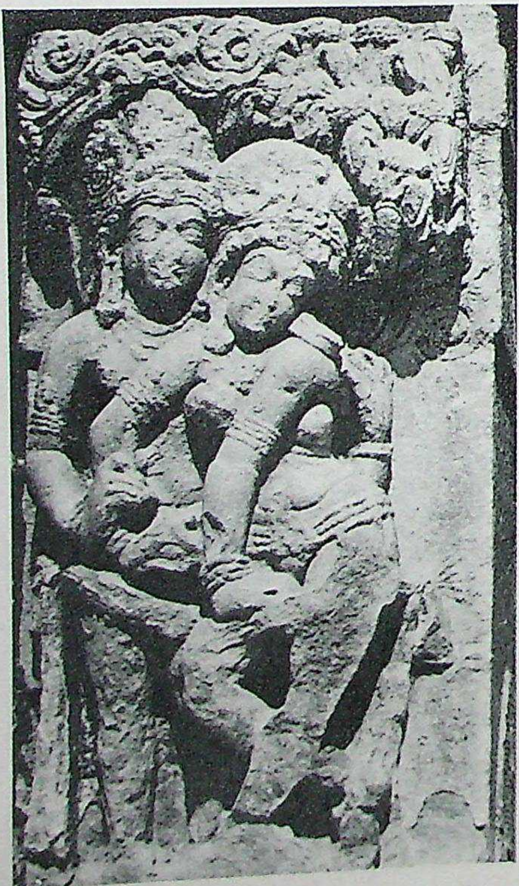


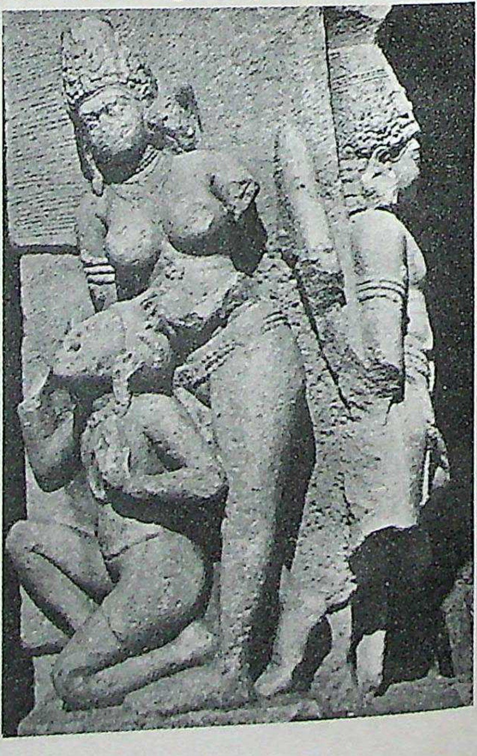


34. The Bhagavati temple, *Purnaghatas* on the railing.

35. The Lad Khan temple, Yamuna on a pillar in the porch.

37. The Durga temple, a mithuna.





cannot be taken as an evidence to prove that the temple construction was in the throes of evolution. The pillars in the porch of the Lāḍ Kẖān temple are not completely devoid of embellishment. The *tripaṭṭas* are set with beads, *kîrtimukhas*, floral mouldings, mythical animals etc. The semicircular medallions bear reliefs of a person in the *ālīḍhāsana* holding snakes, *mithunas*, an elephant trampling and goading a man with its tusks, *yakṣa* etc. The outer face of the pillars on the stone bench bear large sculptures. These include *mithunas*, Gangā and Yamunā. A few pillars inside the hall are also relieved with designs. It is unwarranting to say that the pillars are relatively unsculptured. Moreover, in the early Chālukya temples, only the medallions and the *tripaṭṭas* are decorated and only occasionally full size sculptures are found on the pillars. The pillars in the temples of Huccappayyaguḍi, Durga etc., exemplify this. Very often pillars are without any carvings on the *paṭṭas* as in the temples of Tārappa, Gaḷaganāṭha and many other temples of Aihoḷe.

The pilasters on the four angles of the exterior of the walls are again a feature found in the Jambulinga at Bādāmi. These pilasters served as a model for the later exterior angular designs according to Percy Brown. He says they first appear at Lāḍ Kẖān temple. But they first appear in the Jambulinga temple built in A.D. 699 at Bādāmi.[40]

The above discussed factors lead one to doubt the so-called cave-like character and appearance of the Lāḍ Kẖān temple and its being the oldest structure in Karnāṭaka. The dates assigned by the scholars to this temple are: Cousens: before Cave III at Bādāmi which was excavated in A.D. 578;[41] Benjamin Rowland and Percy Brown: c A.D. 450[42], P.K. Agrawala: A.D. 553;[43] R.S. Gupte: sixth century A.D.;[44] K.V. Soundara Rajan: not later than the last quarter of the sixth century A.D.[45]

The above dates range from the middle of the fifth century to the last quarter of the sixth century. These dates are too early for this structure. It is a well developed temple sharing quite a number of features of other well known structures of the early Chālukya period including the Jambulinga temple at Bādāmi.

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[40] The pilasters are found on the outer walls of this triple temple. In shape and design these are similar to those found on the outer walls of the Lāḍ Kẖān.

[41] H. Cousens, *op. cit*., p. 33

[42] Benjamin, Rowland, *op. cit*., p. 222: Percy, Brown, *op. cit*., Pl. XLV.

[43] P.K. Agrawala, *op. cit*., pp. 61-62.

[44] R.S. Gupte, *op. cit*., pp. 18-22.

[45] K.V. Soundara Rajan, *op. cit*., p. 3.

The pillars of the Jambulinga and the Lāḍ Kẖān temples closely agree in design and execution. The pilasters of the porch of the Jambulinga temple have a *paṭṭa* and a half medallion at the bottom, a tripaṭṭa with a half medallion and corner medallions on the upper part of the shaft. These half medallions and corner medallions are repeated in a topsy-turvy fashion which results in a narrow octagonal band. These are similar to the central pillars of the hall in the Lāḍ Kẖān temple. The bracket, with two rolls and a median band, is also identical in both the temples.

The pillars of the hall of the Jambulinga temple are again similar in design to the pillars of the porch of the Lāḍ Kẖān temple. These have a *paṭṭa* and a half medallion in the lower part, and a *tripaṭṭa* with a medallion at the top. The brackets are also identical.

The temple of Naganatha which seems to have been built in late seventh or beginning of eighth century also has pillars of the type found in the hall of the temple Lāḍ Kẖān with an octagonal band on top of the shaft.

The corner pilasters of the Lāḍ Kẖān temple on the exterior walls are square without any base, and they possess a *paṭṭa* in the upper half of the shaft with a medallion above it, then a vase and a series of *taḍis*, a square and roundish cushion and a square expanding abacus above which comes the curved bracket. The same kind of pilasters are found on the outer walls and on either side of the grilles of the Jambulinga.

There is also a remarkable resemblance between the entablatures of the Lāḍ Kẖān and the Jambulinga temples. In both, the entablature of the hall bears *kuḍus* with floral designs in the centre and animal motifs like peacok, iron, elephant, fighting bulls etc.

Another striking feature of the Lāḍ Kẖān is the existence of pilasters on either side of the door of the hall. These huge pilasters are again similar in design to those flanking the door of the pillared hall of the Jambulinga temple.

Because of the striking resemblances between the temples of Lāḍ Kẖān and the Jambulinga they may be regarded as roughly contemporary or close contemporaries. For this reason, the date of the Lāḍ Kẖān may be assigned in the last quarter of the seventh century or the first quarter of the eighth-century. The structure bears refined sculptures and motifs and there is nothing primitive in it. The pillars are as richly embellished with large sculptures as in the Naganatha temple at Nāgarāḷ, if not of Durga at Aihoḷe.

The upper chamber of the Lāḍ Khān. On account of its upper chamber, P.K. Agrawala has taken the Lāḍ Kẖān nearer the early temples of Nachna Kuthara, Bhitargoan etc. He writes that " . . . none of the examples is of early Guptan style and have one more feature in common, i.e., cloister or covered path around the sanctum. Owing to this fact, elaboration in the body of the temple necessitated to the provision of a super-structure marking externally the position of the adytum or sanctum of the temple. This appeared at first as a little room plain and simple."[46] Charles Fabri also holds a similar view and considers this little upper structure as the future *śikhara*.[47]

Charles Fabri's account of the Lāḍ Kẖān temple is unsound. He writes of a circumambulatory passage and the huge windows which provided light to it. In fact, there is no circumambulation passage and the windows admit light, but into the pillared hall. He further writes that over the actual sanctum of the Lāḍ Kẖān temple an upper structure was raised.[48] P.K. Agrawala writes that the upper structure was raised to mark the position of the sanctum of the temple.[49] But in actuality the upper structure is not raised above the sanctum. It is raised above the central ceiling of the hall.

We feel that this upper structure was a subsequent addition, and not an integral part of the original plan. It consists of a *garbhagṛha* measuring 2.58m×2.46m, with an open porch adjoining it. The three walls on the exterior possess sculptures, of which two are unfinished. These are the sculptures of Viṣṇu, Sūrya and Ardhanārîśvara. The finished sculpture of Viṣṇu bears features which differ from those of the sculptures in the porch below. The cave of the upper chamber is plain; the row of geese are missing here. The *garbhagṛha* inner walls have pilasters at corners. The corner pilasters within the sanctum seem to have appeared rather late in early Chālukya style. On these grounds, we presume that the upper structure was an afterthought and was probably erected a few decades after the main temple was built. We tentatively palce it in the middle of the eighth century.

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[46] P.K. Agrawala, *op. cit.*, p. 62.

[47] Charles Fabri, *op. cit.*, p. 18.

[38] *Ibid.*

[49] P.K. Agrawala, *op. cit.*, p. 62.

THE MEGUTI TEMPLE

The temple of Mēguti built by Ravikîrtî in A.D. 634[50], is the only dated structure of the early-Chālukyas at Aihoḷe and one of the two dated Jaina structures of the place (Plate 16).[51] This structure is considered to be the landmark of Jaina architecture for it influenced the subsequent structures of Karnāṭaka.

THE BHAGAVATI TEMPLE

R.S. Gupte writes, "In all the temples studied so far, an important feature of later Hindu temple architecture is missing. This is the circumambulatory passage. The absence of this *pradakshina path* is indicative of their early construction. The first temple that makes a departure from this early architectural tradition is the Gaudar-gudi (pl. 23) which stands facing east, south-east of Lāḍ Kẖān . . . Its ground plan (G.P. 11), however, is important, since it makes a significant development in Hindu architectural tradition. For the first time a circumambulatory passage appears round the garbhagriha."[52] He places it in the sixth century. S.R. Rao believes that this temple belongs to the fifth century A.D. and considers it as pre-Chālukya. This view is based on the occurrence of red polished ware at the time of the excavation of the site. It has already been noted that it is at the Huccimalli temple that the circumambulatory passage appears for the first time in the temples of Aihoḷe. It is difficult to accept the date suggested by R.S. Gupte because of its fairly advanced architectural features.

The temple stands on a very high basement consisting of the *upāna dvipaṭṭa*, a broad *gaḷa*, *paṭṭa* with *kuḍus*, *paṭṭa* with worn out figures at regular intervals giving it a look of compartments, a *gaḷa*

[50] The other Jaina structure of the place is a twin temple built in A.D. 1119, by Kesavayya Sett, son of Jamaparyya and Jatiyakka. The record states that *pattasale*, the eastern and western *basadis* and a well were constructed by Kesava. The temple is locally called Carantimatha. *South Indian Inscriptions*, XI, Pt. II (Madras: No. 169 Govt. of India).

[51] J.F. Fleet, *op. cit*., p. 237ff.

[52] R.S. Gupte, *op. cit*., p. 31.

with compartments, a *paṭṭa* and above it the railing. The basement is much advanced over the simple basements of the temples of Huccimalli and the Mēguti. In the latter two examples, there is provision for only one *gaḷa* but here, there are two *gaḷa* mouldings.

The basement and the walls of the *garbhagṛha* have three prominent projections, one on each wall. The projections on the walls are caused by the *kōṣṭhas*. The *kōṣṭhas* are crowned by *nāsikas* as in the Jambulinga temple at Bādāmi. Like the Jambulinga temple *nāsikas*, these are simple, though vigorous. It is only in the Durga temple that these are converted into conspicuous architectural motifs.

The pillars of the hall are of the conventional type, and they bear no decoration. The arrangement of the pillars is again a clear indication of its late construction. The pillared hall is covered on all the four sides, with the exception of the entrance passage, by a railing which possesses *kumbha* mouldings. These *kumbhas* are different in style from those of the Huccimalli and are similar to the *kumbhas* of the Konṭguḍi complex.

The decorations of the beams resemble the workmanship of the Huccappayyagudi beams. In both the temples the beams are beautifully decorated with floral mouldings. The designs are almost similar in both the temples. The portions of the beams supporting the ceiling of the nave in the Bhagavatî temple are designed with *padmas* in the centre and tulip like mouldings on either side of the *padmas*. Beams of this type are generally found in the temples of the eighth century as far as the early Chālukya period is concerned. Such beams are found in the temples of Huccappayyaguḍi, Tārappa, Durga etc. The side beams possess a row of scrolls, lion riders, *mithunas*, *gandharvas* etc. The scrolls are of a fine workmanship and resemble the scrolls of the Durga in both design and execution.

The pilaster with a *kumbha* moulding in one of the vertical bands of the *garbhagṛha* doorway is again a late feature reminding us of the pilaster on the door-frame of Cekkiguḍi. Temples built at the end and the beginning of the eighth century, pilasters with *kumbha* mouldings appear on the door-frame.

S.R. Rao as noted above felt the Bhagavatî temple to be a pre-Chālukya structure. George Michell disagrees with Rao' and says, " . . . that fragments of ceramics should be taken as conclusive evidence of such an early dating, particularly as there is almost no stone or structural architecture known anywhere in India pre-dating the fifth century A.D. As well, many of the architectural details of the Gauda, not considered by Rao, compare well with other temples from Aihoḷe which certainly belong to the early Western Chālukya period."[53] Hence one need not accept Rao's view seriously.

There is only one inscription in the temple which records a gift to Durgā Bhagavatî. Though undated on palaeographic grounds it can safely be assumed that this temple was built in the beginning of the eighth century A.D.[54]

THE CEKKIGUDI TEMPLE

R.S. Gupte opines that the Cekkigudi is earlier than the Huccimalli temple and groups it along with the temples of Bhagavatî, Tārappa etc. He places all these in the middle of the sixth century and as anterior to Mēguti.[55]

That the Cekkiguḍi is a structure of the first quarter of the eighth century is revealed by its highly developed architectural features. The basement of the *garbhagṛha* is far more advanced than the temples of Huccimalli and Bhagavatî basements. The latter two have fewer mouldings than the Cekkiguḍi. The Cekkiguḍi has a *upāna*, *dvipaṭṭa* with the edge curving inside, *kampa*, *kaṇṭha*, *vṛitta-kumuda kampa*, *kaṇṭha*, *kampa*, and *dvipaṭṭa* with *kuḍus*. There are three prominent projections at the base on all the three sides. The base of Huccimalli has no projections. The multiplication of mouldings in the basement is a sure sign of development in the architecture of the early Chālukyas.

The walls of the sanctum of the Huccimalli are plain without projections, while those of Cekkiguḍi and Bhagavatî temples possess them. In the Bhagavatî temple and the Cekkiguḍi the projections are converted into *kōṣṭhas*. But the *kōṣṭhas* of Cekkiguḍi differ from those of Bhagavatî temple. In the Bhagavatî, over the projection of the basement are built two pilasters and a huge *nāsika* resulting in a *kōṣṭha*. But in the Cekkiguḍi the *kōṣṭhas* are sunk deep into the walls. They also have a doorway with *vālabhî* of rafter-ends and a *kapōta*. This is perhaps the earliest example of a *kōṣṭha*, sunk in the wall to accommodate a subsidiary deity and its subsequent worship. In other words the *kōṣṭha* of the Bhagavatî is attached to the wall while that of the Cekkiguḍi is sunk deep into it. This feature appears to have gained popularity under the latter Chālukyas and the Hoysaḷas.

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[53] *South Indian Inscriptions* XV, No. 463 (Delhi: Govt. of India, 1964).

[54] R.S. Gupte, *op. cit*,, pp. 33-35.

The stone grilles of the Cekkiguḍi recalls those of the Lāḍ Kẖān temple. In all there are nine grilles, three on each side of the outer walls. These provide enough light to the *pradakṣiṇā* passage. Like the Lāḍ Kẖān temple grilles, these too are separated by pilasters. While the grilles of the Lāḍ Kẖān temple are refined, those of the Cekkiguḍi are rather crude. The designs are again reminiscent of the Lāḍ Kẖān temple grilles.

Ventilation to the pillared hall just below the ceiling is a feature that is altogether absent in the early structures. Such a ventilation is provided in the Cekkiguḍi below the ceiling to light the sculptures relieved on the ceiling.

In none of the temples of the seventh century, the beams are supported by lions. This is a common feature of the temples built in the eighth century. This is exemplified by the temples of Papanatha at paṭṭadakal, Durga, Huccappayyaguḍi etc., at Aihoḷe. In the Huccappayyaguḍi lions and *yakṣas* support the beams in the *sabhāmanṭapa*.

The pillars of the Cekkiguḍi—in the pillared hall—are the most ornate pillars of the early Chālukyas (Plate 17). These are slender, and basically square in design. The upper half of the shaft with *paṭṭa*, half medallion and corner medallions are exquisitely carved. The brackets too are designed.

The ceiling of the nave in the pillared hall is divided into two *ankaṇas*. The sculptures do not reveal the workmanship of the early sculptures of the period. The most notable remarkable sculpture is that of Viṣṇu reclining on the serpent. In its disposition of limbs, the style of posture etc., it is almost a forerunner of the Konṭguḍi I temple sculpture of Viṣṇu on Ananta.

Another interesting feature is the occurrence of a pilaster with *kumbha* mouldings in door-jambs. This motif occurs on the door-jambs of the eighth century. It is found in the small shrine near the Durga temple. In the Cekkiguḍi two pilasters placed on either side of the doorway of the pillared hall displays *kumbhas* with overflowing foliage at the base and the top of the shaft. The *kumbhas* differ in style and workmanship from those found in the temple of Huccimalli. The latter are simple and without much elaboration.

THE JYOTIRLINGA GROUP OF TEMPLES

K.V. Soundara Rajan places the two small structures in the Jyōtirlinga group in 575 A.D.[55] In other words he places them in the period of Kîrtivarma I. He also feels that these little structures inspired the Lāḍ K͟hān temple. The group consists of small structures, some of which are in a state of dilapidation and others, partly destroyed. The date assigned by K.V. Soundara Rajan is not convincing. A close examination of these structures, particularly the pillars, indicate that these were built in the second quarter of the eighth century. Soundara Rajan's view that these structures served as experiments is probably based on the fact that they are small in size. These structures consist of either a *garbhagṛha* and a porch, or a *garbhagṛha* and a porch with a *Nandi-mantapa.* Though small, the plan is compact, and the temples share some of the architectural features of the Virūpākṣa, Mallikārjuna and Pāpanātha temples at Paṭṭadakal. The pillars of the porch are square but indented in the middle. There is a half medallion at the base. A vertical band is found in the middle of the shaft. The medallion, the *paṭṭa* and the vertical band are ornate. This type of pillar is found in the Mallikārjuna as well as in the Pāpanātha temples at Paṭṭadakal and in the Lakulîśa and other temples at Mahākūṭa.

Another fact worth considering is the presence of large reliefs on the pillars. Pillars with such reliefs are first met with in the Nāganātha temple at Nāgarāḷ and then in the Lāḍ K͟hān at Aihoḷe. But in the pillars of the latter temples the vertical band is absent. In the Jyōtirlinga pillars the reliefs and the vertical band are present. These pillars without doubt, are a development over the Nāganātha and Lāḍ K͟hān temple pillars. The pillars of Mallikārjuna and Pāpanātha temples at Paṭṭadakal have large reliefs. The anatomical and physiognomical features of these reliefs are akin to the reliefs of the Jyōtirlinga pillars.

The addition of a small Nandi-*maṇṭapa* is in itself a mark of development in the architecture of Aihoḷe. What was a simple Nandi platform in the Rāvaṇapaḍi has been converted into a pillared porch for Nandi here. This was later firmly established in the early Chālukya temples built elsewhere.

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[55] K.V. Soundara Rajan, *op. cit.*, p. 3.

THE KONṬGUḌI TEMPLES

Konṭguḍi I. Like the Lāḍ Kẖān temple, the Konṭguḍi I temple is also considered as one of the earliest structures at Aihoḷe. R.S. Gupte claims it as the earliest structure of the place because of its simple plan.[56] This structure has a rectangular hall and a *garbhagṛha* attached to the back wall of the hall. Cousens considered it to be a structure of Jayasimha's time.[57]

The structure is simple, on plan, but it is certainly not the oldest at Aihoḷe. The date attributed to it is too early. In fact, this structure appears to be one of the last few structures erected by the early Chālukyas. Some of the features that help us determine its probable date are as following:

The pillar design. The hall has two types of pillars. (a) Pillars with sculptures and (b) pillars without sculptures. The pillars without sculptures have a *paṭṭa* at the base with a half medallion above it. Above the half medallion a vertical band occurs and merges with a *paṭṭa* in the upper portion of the shaft. Above the *paṭṭa* is carved an almost full medallion and above the medallion the vertical band continues right up to the end of the shaft. The vertical band gives an indented effect. The band, the *paṭṭa* and the medallions are carved with floral motifs, beads etc. This type of pillar is coeval with the pillars of the temple in the Jyōtirlinga group at Aihoḷe, and the Pāpanātha and the Mallikārjuna temples at Paṭṭadakal wherein similar *paṭṭas* and vertical bands occur.

The bracket. The pillars have four-armed brackets. These are more advanced than those at the temples of Lāḍ Kẖān, Huccimalli and Bhagavatî; their profiles are curved with the median *paṭṭa* turned into a protruding block. This bracket is a prototype of the 45 degree cut profiled brackets of the medieval times. The early structures of the place possess either the curved bracket or the *taranga* bracket. Never a bracket of the Konṭguḍi I temple type occurs in the earliest temples of the early Chālukyas. This is a late innovation of the early Chālukya artist.

The pillar sculptures. The pillars in the front row of the hall are carved with huge sculptures on the outside faces. These include deities and *mithunas*. Two of the pillars in front of the *garbhagṛha* are relieved with the *dvārapāla* sculptures. Stylistically these sculptures bear close resemblance of the Pāpanātha sculptures in particular and Paṭṭadakal sculptures in general.

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[56] R.S. Gupte, *op. cit.*, p. 12.

[57] H. Cousens, *op. cit.*, p. 5.

The ceiling sculptures. One of the characteristics of the later temples of the early Chālukyas is the decoration of the ceiling with the sculptures of the trinity. The temple of Konṭguḍi I has the sculptures of Brahmā, Śiva and Viṣṇu. The sculptures have certain features that correspond to the sculptures of Vikramāditya II's time. The bands of the *kaṭibandha* are multiplied. The sculpture of Viṣṇu has as many as three bands. There is a remarkable identity between the bends of Viṣṇu at konṭguḍi I temple and the bands of the *dvārapāla* in the porch of Huccappayyaguḍi. In the early sculptures the number of bands is limited.

The beams supporting the ceiling are decorated with flying figures holding a sword. This scheme of decoration of the beam is met with in Huccappayyaguḍi, Tārappa etc., where lions and *yakṣas* support the beam. The bay of the ceilings has a series of pavilions which are again a late occurrence. The Durga temple at Aihoḷe has such pavilions; also the Jambulinga at Bādāmi.

The plinth. The plinth, particularly the uppermost moulding is well developed. In the early structures, the upper moulding invariably bears the *kapōtas* and the *kuḍus*. But here the *kapōta* moulding is replaced by a moulding with protruding blocks at the corners and the rest is divided into compartments with the lower half receding. This moulding is a development over the simple *kapōta* moulding. The corner blocks are converted into *makara* terminations. The *makara* terminations are first met with in the Bhagavatî temple, a feature that becomes almost common in the later Chālukya structures.

Since Konṭguḍi I temple has a number of features found in the temples belonging to the period of Vikramāditya II, it can be placed either in the time of Vikramāditya II or to that of his successor Kîrtivarma II. However, it is certainly earlier than the temples of Konṭguḍi II and Konṭguḍi III.

KONṬGUḌI II AND KONṬGUḌI III TEMPLES

These two structures in the Konṭguḍi complex possess some of the features of Konṭguḍi I, and quite a few which are not found in structures of the first quarter of the eighth century. These structures appear to belong to the transitional period in the history of the Deccan, when the early Chālukya rule was replaced by that of the Rāṣṭrakūṭas.

The pillars of Konṭguḍi II—central as well as the others—form a class by themselves. Such pillars are not referred to in any of the temples discussed so far. These pillars are either square, or of composite variety. The central pillars are dominated by a heavy circular lid and the shafts are decorated with designed *paṭṭas* surmounted by huge *kuḍu* mouldings in the form of a triangle. This type of triangular *kuḍu* never occurs on the shafts of the early Chālukya pillars upto the period of Kîrtivarma II. Another interesting feature is the door-frame of the *garbhagṛha*. Instead of the usual mouldings, the lower part of the jambs contain the relief of a *kumbha*. Such a *kumbha* does not occur in the structures of the early decades of the eighth century A.D. It will not be out of place to note here that the *garbhagṛha* of this structure, as in the Lāḍ K͟hān temple, is a later addition. The walls of the *garbhagṛha* are not integrated with the back walls of the hall, and the cushion lids of the rear pillars in the centre of the hall pierce the *garbhagṛha* walls. The use of a leaf-like median band in the brackets of the hall is not found in the early brackets of the early Chalukya period. The relief of a *kumbha* moulding on the lower part of the sanctum doorway is a late feature.[58]

The pillars with a sort of leaf-like moulding on the shaft, the occurrence of the *mithunas*, the cross-legged posture of the *dvārapālas*, the occurrence of the *nidhis* and the sugar-cane-like pilaster on the door-jambs of the *garbhagṛha*,[59] and the anatomy of the sculptures on the door-jambs point to the late date of the Konṭguḍi III temple. It was in all probability built in the closing years of the eighth century A.D.

HUCCAPPAYYAGUḌI TEMPLES

R.S. Gupte places it along with the temples of Tārappa and Sūrya to a period anterior to that of the Mēguti temple.[60] However, the architectural features of the temple strongly suggest a date in the first quarter of the eighth century A.D.

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[58] R.S. Gupte, *op. cit.*, Pl. 5.

[59] *Ibid.*, Pls. 7 and 8.

[60] *Ibid.*, pp. 46-48.

are relieved with the *dvārapāla* sculptures. Stylistically these sculptures bear close resemblance of the Pāpanātha sculptures in particular and Paṭṭadakal sculptures in general.

The ceiling sculptures. One of the characteristics of the later temples of the early Chālukyas is the decoration of the ceiling with the sculptures of the trinity. The temple of Koṇṭguḍi I has the sculptures of Brahmā, Śiva and Viṣṇu. The sculptures have certain features that correspond to the sculptures of Vikramāditya II's time. The bands of the *kaṭibandha* are multiplied. The sculpture of Viṣṇu has as many as three bands. There is a remarkable identity between the bends of Viṣṇu at koṇṭguḍi I temple and the bands of the *dvārapāla* in the porch of Huccappayyaguḍi. In the early sculptures the number of bands is limited.

The beams supporting the ceiling are decorated with flying figures holding a sword. This scheme of decoration of the beam is met with in Huccappayyaguḍi, Tārappa etc., where lions and *yakṣas* support the beam. The bay of the ceilings has a series of pavilions which are again a late occurrence. The Durga temple at Aihoḷe has such pavilions; also the Jambulinga at Bādāmi.

The plinth. The plinth, particularly the uppermost moulding is well developed. In the early structures, the upper moulding invariably bears the *kapōtas* and the *kuḍus*. But here the *kapōta* moulding is replaced by a moulding with protruding blocks at the corners and the rest is divided into compartments with the lower half receding. This moulding is a development over the simple *kapōta* moulding. The corner blocks are converted into *makara* terminations. The *makara* terminations are first met with in the Bhagavatî temple, a feature that becomes almost common in the later Chālukya structures.

Since Koṇṭguḍi I temple has a number of features found in the temples belonging to the period of Vikramāditya II, it can be placed either in the time of Vikramāditya II or to that of his successor Kîrtivarma II. However, it is certainly earlier than the temples of Koṇṭguḍi II and Koṇṭguḍi III.

KOṆṬGUḌI II AND KOṆṬGUḌI III TEMPLES

These two structures in the Koṇṭguḍi complex possess some of the features of Koṇṭguḍi I, and quite a few which are not found in structures of the first quarter of the eighth century. These structures appear to belong to the transitional period in the history of the Deccan, when the early Chālukya rule was replaced by that of the Rāṣṭrakūṭas.

The pillars of Konṭguḍi II—central as well as the others—form a class by themselves. Such pillars are not referred to in any of the temples discussed so far. These pillars are either square, or of composite variety. The central pillars are dominated by a heavy circular lid and the shafts are decorated with designed *paṭṭas* surmounted by huge *kuḍu* mouldings in the form of a triangle. This type of triangular *kuḍu* never occurs on the shafts of the early Chālukya pillars upto the period of Kîrtivarma II. Another interesting feature is the door-frame of the *garbhagṛha*. Instead of the usual mouldings, the lower part of the jambs contain the relief of a *kumbha*. Such a *kumbha* does not occur in the structures of the early decades of the eighth century A.D. It will not be out of place to note here that the *garbhagṛha* of this structure, as in the Lāḍ K͟hān temple, is a later addition. The walls of the *garbhagṛha* are not integrated with the back walls of the hall, and the cushion lids of the rear pillars in the centre of the hall pierce the *garbhagṛha* walls. The use of a leaf-like median band in the brackets of the hall is not found in the early brackets of the early Chalukya period. The relief of a *kumbha* moulding on the lower part of the sanctum doorway is a late feature.[58]

The pillars with a sort of leaf-like moulding on the shaft, the occurrence of the *mithunas*, the cross-legged posture of the *dvārapālas*, the occurrence of the *nidhis* and the sugar-cane-like pilaster on the door-jambs of the *garbhagṛha*,[59] and the anatomy of the sculptures on the door-jambs point to the late date of the Konṭguḍi III temple. It was in all probability built in the closing years of the eighth century A.D.

HUCCAPPAYYAGUḌI TEMPLES

R.S. Gupte places it along with the temples of Tārappa and Sūrya to a period anterior to that of the Mēguti temple.[60] However, the architectural features of the temple strongly suggest a date in the first quarter of the eighth century A.D.

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[58] R.S. Gupte, *op. cit.*, Pl. 5.

[59] *Ibid.*, Pls. 7 and 8.

[60] *Ibid.*, pp. 46-48.

Its plan is a clear development over that of the Gaḷaganātha temple. In the latter there is no provision for a porch, while the Huccappayyaguḍi possesses a porch (Plate 18). On plan it resembles the plan of the Tārappa temple.

The basement is again a development over that of the Mallikārjuna temple. In the Mallikārjuna temple the basement lacks projections, whereas in the Gaḷaganātha the projections are negligible. In the Huccappayyaguḍi the projections in the basement are very prominent. Moreover, the basement of the porch has a very broad *gaḷa* relieved with the reliefs of elephants and lions. Such reliefs are not found in the Mallikārjuna or the Sūrya temples. These carvings of animals on the basements are further developed in the temples at Paṭṭadakal, particularly in the Virūpākṣa and the Pāpanātha temples.

The sculptures on pillars and pilasters appear to be popular in the temples built in the eighth century. The pillars bear the reliefs of *kiṇṇara* couple while the pilasters contain the sculptures of the *dvārapālas*. Reliefs on pillars first appear on the pillars of the Nāganātha temple at Nāgarāḷ and the Lāḍ Kh̲ān temple at Aihoḷe. The *kinnara* couple (Plates 19 and 20), however, may have been influenced by their counterparts in the Lāḍ Kh̲ān temple. The posture adopted by the *dvārapālas* was later standardised with minor modifications at Paṭṭadakal in the middle of the eighth century. Further, the sculptural details indicate a development over the sculptures of the Huccimalli and the Lāḍ Kh̲ān temples. The strands on the thighs are few in early examples but they multiply in the sculptures of the eighth century. The sculptures of the temples of Lāḍ Kh̲ān, or of the Huccimalli temples, possess fewer bands than the reliefs of the Huccappayyaguḍi.

An interesting feature of the pillared hall is the appearance of Gaṇeśa and Mahiṣāsuramardinī on either side of the *garbhagṛha dvāra*. Two niches placed behind the pilasters contain these two sculptures. The practice of housing Śakti in a Śiva temple seems to have gradually gained popularity in the eighth century. One of the earliest examples of a Śakti sculpture is found in Cave I at Bādāmi. She also appears in the Rāvaṇapaḍi cave at Aihoḷe. This convention of housing the Śakti in the temple is well developed in the Virūpākṣa temple at Paṭṭadakal. Here two separate cells were erected, on either side of the sanctum, in the pillared hall. The left cell houses a fine sculpture of Mahiṣāsuramardinī. In the Tārappa temple a loose sculpture of the Dēvî is kept to the left of the sanctum. What is interesting to note is that the Śakti reliefs are always found to the left of the sanctum.

The temple has a *rēkhā-nāgara-śikhara*. The side curves and the central bulge are inconspicuous. The central tapering band does not project much. The temples built in the subsequent periods show the mastery attained by the architects in handling a *rēkhā-nāgara-śikhara*. In the later temples of Tārappa and Cakraguḍi at Aihoḷe and in the temples of Gaḷaganātha, Kāśiviśvēśvara etc., at Paṭṭadakal and in some of the temples at Mahākūṭa, the bulge and the central tapering band are prominent and the *kuḍu* mouldings in certain instances multiply in number.

Besides these factors, the two inscriptions found on this structure offer evidence to date this temple. One of the inscriptions refers to the master architect, Narasobba.[61] Cousens argues that this artist was employed to convert the original temple into a Śivālaya.[62] This opinion has not been supported by any evidence. The palaeographic evidence shows that the record was inscribed in the first half of the eighth century, thus lending support to the date assigned by us.

THE TEMPLES OF MALLIKĀRJUNA, GAḶAGANĀTHA, SŪRYA, HUCCAPPAYYAMAṬHA AND CAKRAGUḌI

These temples were built in the first half of the eighth century, probably in the order mentioned above. They share some common features, though there are certain peculiarities present in every one of them. K.V. Soundara Rajan places the Sūrya temple along with the Gaḷaganatha temple in the period between the second half of the seventh and the first half of the eighth century. The Mallikārjuna temple is dated as c. A.D. 650-700 by K.V. Soundara Rajan.[63] The temples of Mallikārjuna and Sūrya possess a *garbhagṛha*, a pillared hall and a porch. The Gaḷaganātha temple and Huccappayyamaṭha, contain only a *garbhagṛha* and a pillared hall. The Cakraguḍi had a *garbhagṛha*, a pillared hall and a porch. It has undergone several additions. In the Mallikārjuna temple, there are no projections in the *adhiṣṭhāna* of the *garbhagṛha*. It also does not contain *kōṣṭhas*, whereas the rest possess both the projections and the *kōṣṭhas*. This feature may help us regard that the Mallikārjuna was earlier in date than all other structures. The former possess a *kadamba-nāgara-śikhara*. A *tāṇḍava* sculpture of Śiva is placed against the *śikhara*. This acts as the *sukhanāsa*. The Gaḷaganātha temple, too, possesses the *kadamba-nāgara-śikhara*. But the *śikhara* is more ornate than the *śikhara* of the Mallikārjuna. The Sūrya temple possesses pillars in the *garbhagṛha* and a larger number of pilasters in the pillared hall. The rest do not have pillars in the *garbhagṛha*. The occurrence of pillars in the *garbhagṛha* is certainly a late feature. The temples of Sūrya, Huccappayyamaṭha and Cakraguḍi contain *kuḍus* flanking the *kōṣṭhas* on the outer wall of the *garbhagṛha*. The Huccappayyamaṭha has them on the walls of the pillared hall too. The *śikhara* of the Cakraguḍi is far more advanced than that of the Sūrya temple. Nevertheless, the *śikhara* of the Sūrya temple is in itself far more advanced than that of Huccimalli *śikhara*. The *śikhara* of Cakraguḍi is perfect in proportions. The bulge in the central band of the *śikhara* is conspicuous.

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[61] J.F. Fleet, *op. cit.*, *Indian Antiquary*, IX (Bombay: Education Society Press, 1880), p. 74.

[62] H. Cousens, *op. cit.*, p. 44.

[63] K.V. Soundara Rajan, *op. cit.*, p. 29.

The Huccappayyamaṭha shares some features of the temples of Durga and Bhagavatî. The scrolls on the beams inside the pillared hall of the Huccappayyamaṭha are similar in design to the scrolls of the basement in the Durga temple and of the beams in the Bhagavatî temple. A second feature which it shares with the Durga temple is the three lions that occur on the capital of the pilaster of the door-jambs of the *garbhagṛha*. These are similar in design to the lions that are found above the capital of the pilasters of the door jambs of the pillared hall in the Durga temple.

THE DURGA TEMPLE

The Durga temple is the most impressive of the temples at Aihoḷe (Plates 21and 22). Charles Fabri places it in A.D. 550.[64] Percy Brown and A.K. Coomaraswamy place it in the sixth century A.D.[65]

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[64] Charles Fabri, *op. cit.*, pp. 16-19.

[65] Percy Brown, *op. cit.*, p. 53; A.K. Coomaraswamy, *History of Idian and Indonesian* Art, No. 152 (Delhi: Munshiram Manoharlal, 1972, p. 78 and Pl. XXXVII.

Carmel Berkson places it in the seventh century.[66]

The Durga temple shares quite a few features with the Virūpākṣa, Mallikārjuna and Pāpanātha temples at Paṭṭadakal, the Jambulinga at Bādāmi, the Nāganātha at Nāgarāḷ and the Lāḍ Kẖān and Bhagavatî at Aihoḷe. A comparison of the Durga temple with the above mentioned structures will help us to ascertain its probable date of construction.

The plan of the Durga temple is not only well developed, but it is far more elaborate than any of the temple plans at Aihoḷe. It is apsidal being a development on the little apsidal structure at Haḷe Mahākūṭa. Such apsidal structures existed under the Sātavāhanas and their successors. The plan of the apsidal temple at Haḷe Mahākūṭa is simple and includes a *garbhagṛha*, a *pradakṣiṇāpatha* and a *sabhāmaṇṭapa*. The closed *pradakṣiṇāpatha* is narrow and rather ill-conceived. Niches are built into the outer wall of the *sabhāmaṇṭapa*. The Bhagavatî temple at Aihoḷe has an open *pradakṣiṇāpatha*. In the Durga temple, the architect has successfully blended in a remarkable and imaginative way the open and the closed *pradakṣiṇāpatha*. In the Durga we have a *garbhagṛha* which is apsidal, an apsidal closed *pradakṣiṇāpatha*, a pillared hall, a porch and a half open *pradakṣiṇāpatha* which is also apsidal. An additional feature not found in any of the structures at Aihoḷe, is the gateway (Plate 23). The gateway is a late feature in the early Chālukya architecture, for such entrances are found at Paṭṭadakal in the temple of Virūpākṣa. The gateway to the Virūpākṣa temple reminds us of such gateways in Kāñcî and Mahābalipuram.

Unlike all other structures of the place this temple stands not only on a very high but also the most developed *adhiṣṭhāna* (Plate 24). It consists of a *dvipaṭṭa*, multifaceted *kumuda*, *dvipaṭṭa* with *kuḍu* and animal mouldings, *dvipaṭṭa* carved with lion and *makara* heads, a plain *gaḷa* cut into compartments and on top of all these mouldings is the railing. The railing bears false windows, *yakṣas*, pavilions, rampant horned lions, etc. In the Nāganātha temple at Nāganātha, the multifaceted *kumuda* appears for the first time.

Sculptured pavilions are found in the Virūpākṣa temple at Paṭṭadakal. False windows are an additional innovation. The *adhiṣṭhāna* of the porch contains reliefs of scenes from the Ramayana while the basement of the *sabhāmaṇṭapa* or the pillared hall has some finely carved scrolls and *yakṣas* in the *gaḷa* moulding. These scrolls remind us of similar scrolls on the beams of the Bhagavatî temple. The *adhiṣṭhāna* of the apse and the *sabhāmaṇṭapa* possess as many as eleven prominent projections. These projections house the *kōṣṭhas*. The *kōṣṭhas* together with the pilasters and the beautifully carved *nāsikas* above the *kōṣṭhas* are the most ornate sections of this temple. These *kōṣṭhas*, and particularly the *nāsikas*, became favourite modes of decorating the wall at Ālampur. The *nāsikas* in the Durga temple are far more elaborate than those found in the Jambulinga temple at Bādāmi and the temple of Bhagavatî at Aihoḷe. The grilles on the wall are far more advanced in technique and workmanship than those of Cekkiguḍi or the Lāḍ Kh̲ān temple. The grilles are also topped by a *nāsika*. This feature is not found in the temples of Lāḍ Kh̲ān, Cekkiguḍi, or for that matter Huccimalli. One of the *nāsikas* in the Durga temple almost resembles a *makara-tōrana*. This reminds us of a similar *makara-tōraṇa* in the Virūpākṣa temple at Paṭṭadakal. Significantly enough, the decoration of the portion above the grilles in the form of *nāsika* or *makara-tōraṇa* first appears in the temples of the Nāganātha at Nāgarāḷ and the Mālegitti Śivālaya at Bādāmi.

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[66] Carmel Berkson, "Parallelism and Development of Forms in Early Indian Art", *In Praise of Aihole, Badami, Mahakuta, Pattadakal* (Bombay: Marg,), Figs. 18 and 20.

The interior of the pillared hall is damaged, yet enough remains reveal the strides made by the early Chālukya architect. The beams supporting the celling are decorated with *chaukis*, and some of these are converted into ventilators. This is done to admit light on the sculpture carved on the ceiling. The *chaukis* without ventilators appear in the Huccimalli temple and with ventilators appears in the contemporary structure of Cekkiguḍi.

The beams of the porch are decorated with a row of geese, reminding us of such an arrangement in the porch of the Jambulinga at Bādāmi. The lower beams are relieved with wagon-shaped domes with uncarved *kuḍus* on them. Above these mouldings are a series of niches formed by pliasters. The niches have reliefs of *mithunas* Narasiṁha (Plate 40) Sūrya etc. These niches are surmounted by wagon-shaped domes. Such niches under the ceiling are not met with in the early structures of Aihoḷe.

The beams supporting the ceiling are decorated with *yāḷis* and lions with *yakṣas* issuing out of their jaws. Creeper and flower mouldings decorate the beams. This decoration of beams and the *yakṣas* supporting the beams are in keeping with a tradition that started with the Huccappayyaguḍi at Aihoḷe and the temple of Jambulinga at Bādāmi. The *yāḷis* supporting the ceiling beams are also present in the Pāpanātha at Paṭṭadakal, a structure which is probably a few years later in date than that of the Durga temple.

The ceiling sculptures of the Nāga and the *matsya-chakra* are stylistically far more advanced than the Nāga relief on the ceiling of the Lāḍ Kh̲ān temple at Aihoḷe and the *matsya-chakra* relief in the Jambulinga temple at Bādāmi. In the Lāḍ Kh̲ān and the Jambulinga temples there is only the sculpture of a Nāga but without an attendant, whereas in the Durga temple the Nāga is accompanied by attendants. The *matsya-chakra* in the ceiling of the Durga temple is more elaborate than the one at the Jambulinga.

The pillars of the porch are elaborately decorated. The medallions are detached from the *paṭṭa* moulding. These medallions depict flying *gandharvas*. The pillars also contain large reliefs of deities and *mithunas*. These are stylistically far more advanced than the Lāḍ Kh̲ān reliefs or the sculptures of the temple of Nāganātha at Nāgarāḷ. The reliefs of the Durga temple compare well in style with the reliefs of the Mallikārjuna and the Virūpākṣa temples at Paṭṭadakal.

The temple has a few inscriptions, but none of them refers to the date of its construction. One of them mentions a grant given to Āditya-bhaṭāra.[67] It belongs to the rule of Vikramāditya II. This lends support to its probable construction in the middle of the eighth century. The structure is contemporaneous with the Virūpākṣa and the Mallikārjuna temples at Paṭṭadakal and probably a few years earlier than the Pāpanātha temple.

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[67] F.J., Fleet *op, cit.*, *Indian Antiquary* VII (Bombay: Education Society Press, 1887) pp. 285-87.

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Cave Temples

THE early Chālukya caves are among the few well known excavated temples of India. Though they are not the earliest of the Hindu caves, they are better known. Of these, the caves at Bādāmi are better known than those at Aihoḷe. These caves belong to different faiths to the Hindu, Jaina and Buddhist. At Bādāmi there are four caves; three Hindu and one Jaina. At Aihole there are five caves—of these two are Hindu, one Buddhist, one Jaina while the fifth may belong either to Jaina or Buddhist faith.

On plan the Aihoḷe caves are different from those of Bādāmi. The plans of the Jaina and the Rāvaṇapaḍi caves at Aihoḷe are almost similar. The former has a central cell, two side chambers, a common hall and a verandah. The latter does not possess a verandah; instead, in addition to the other components, it has a *sukhanāsi*. The Jaina cave lacks a *sukhanāsi*. The Rāvaṇapaḍi complex also consists of a Nandi platform and a tall pillar behind the platform. Thus, plan of the Rāvaṇapaḍi is an advancement over the plans of the Bādāmi caves and the Jaina caves at Aihoḷe.

The Rāvaṇpaḍi is cut at a higher level and is reached through a flight of steps, whereas, the Jaina cave is excavated almost at the ground level. The latter lacks the *adhiṣṭhāna* found in the former. The Rāvaṇapaḍi cave has a facade of two pillars and two pilasters. The Jaina cave lacks a pillared facade.

In the scheme of embellishing the walls both follow more or less the same pattern. The verandah of the Jaina cave has the reliefs of Gommaṭa and Pārśvanātha. This arrangement is similar to that of the Jaina cave at Bādāmi. The latter, which is probably later than that of the Jaina cave at Aihoḷe, seems to have been influenced by the former. The *sukhanāsi* of Rāvaṇapaḍi cave has the reliefs of Varāha and Mahiṣāsuramardinî. The right chambers of the Jaina cave and the Rāvaṇapaḍi contain a large panel running on all the three sides. The former has a panel depicting different stages in the life of Pārśvanātha, while the latter has a Naṭarāja accompanied by the *Mātrikas* and other deities. In both, the main figures almost touch the ceiling while the rest are of lesser height, thus, signifying the importance of Pārśva and Naṭarāja in the respective panels. There is little doubt that the composition of the Naṭarāja panel was inspired by the Pārśvanātha panel.

A notable feature of the Rāvaṇapaḍi cave is the occurrence of the *nidhis* on either side of the main entrance. (Plate 25 & 26).

The Buddhist *chaitya* has no parallel in the early Chālukya era but its close resemblance to the cave temples of Western India cannot be missed.

THE BUDDHIST CHAITYA

The *chaitya* located on the Mēguti hill, is half structural and half excavated in rock. It is a storeyed structure (Plate 27).

The upper *chaitya* has a *garbhagṛha* and a rectangular verandah. The facade of the verandah has four square pillars 15cm in height and two pilasters. The back wall has six pilasters, three on each side of the sanctum door. The pillars contain a *paṭṭa* at the bottom surmounted by a half medallion. Above the shaft is the curved *pōtika*. The tetragonal pilasters resemble the shape of the pillars. The pilasters on the extremes of the facade have a single armed *pōtika*. The beams supporting the ceiling are plain. The two central pillars of the facade possess inscriptions. The ceiling of the verandah is divided into five *ankaṇas*. The central *ankaṇa* has the relief of the Buddha in *vyākhyāna-mudrā* (Plate 28). The verandah measures about 8.78 m × 2.15 m.

The *garbhagṛha* door is divided into vertical bands. It is simple but bold in execution. One of the *śākhas* has a pilaster model. There is no lintel as such. The architrave has two *kūṭas* flanking a *śāla*. The *kuṭas* and *kuḍus* carved on either side of the *śāla* are topped by a *kalaśa*. The *śāla* is relieved with a *kuḍu* which has a seated Buddha in it.

The *garbhagṛha* once housed the *dagoba* which is missing now. This can be surmised from the fact that the rock bench in the *garbhagṛha* is cut in a semicircular fashion to accommodate the *dagoba*. The *garbhagṛha* measures about 3.42m × 1.15m.

The lower *chaitya*, like the upper one, is partly rockcut and partly built. On plan it has a central sanctum with side cells, a *sukhanāsī* and a rectangular verandah.

The facade of the verandah consists of four pillars and two pilasters. The pillars are square with a *paṭṭa* on the shaft. The two-armed *pōtika* is curved. The second pillar from the right has a few label inscriptions. The two pilasters are tetragonal throughout, excepting a narrow octagonal neck formed by half and corner medallions. These corner medallions later developed into *nāgabandhas*.

The back wall of the verandah has pilasters. They are tetragonal with a *paṭṭa* in the centre of the shaft. The *pōtikas* bear the *taranga* mouldings.

The ceiling of the verandah is flat and plain, excepting the central ceiling which has a *padma* in it. The beams supporting the ceiling are carved with archaic looking *makaras* and flying figures. There are also *padmas* with bead chains issuing from them.

The *sukhanāsi* door is elaborately carved. It is divided into six *śākhas*. These are relieved with rosettee and cashew shaped mouldings, *yakṣas* with floral designs, a pilaster, creepers with a *yakṣa* at the bottom and reliefs depicting incidents from the life of the Buddha. The architrave has uncarved blocks showing *śāla*, *kūṭa*, *śāla*, *kūṭa* and *śāla*.

The *sukhanāsi* is rectangular measuring 7.57m × 2.36m. Its ceiling is made up of uneven rock.

The central *garbhagṛha* door is finely worked out. The jambs are divided into *śākahas*. These are relieved with rosettes, flower band, a pilaster, creeper-cum-half flower mouldings, and reliefs depicting Jātaka tales and incidents from the life of the Buddha. Most of the reliefs are damaged. The *garbhagṛha* measures about 2.13m × 2.66m. The ceiling is rough. Probably, the *garbhagṛha* which once housed the Buddha is now found in a mutilated condition outside the *chaitya*.

The *chaitya* appears to be the oldest structure at Aihoḷe. The temple is not impressive in appearance. Its door-jambs lack the refined quality of the door frames found in the Huccimalli or the Bhagavatî temple. The beams are simple. The *makaras* and the the *kîrtîmukhas* are archaic in appearance. The pillars are simple in design. The *paṭṭas* on the shafts of the pillars are plain. These *paṭṭas* and the medallions are mostly designed in the later structures. The workmanship of the Buddha panel on the ceiling differs from that of the Huccimalli or the Durga sculptures. It lacks the plasticity found in the sculptures of later temple. In all probability it dates back to the first half of the sixth century A.D.

THE JAINA CAVE

The Jaina cave of the Mēguti hill faces southwest (Plate 29). It consists of a *garbhagṛha*, two side chambers, a common hall and a rectangular verandah.

The rectangular verandah measures about 10.43m × 2.63m. The front wall of the verandah has six pilasters. They are tetragonal with curved *pōtikas*. The pilasters are placed on a bench of about 28cm in height.

The verandah on its side walls has large sized sculptures. The panel on the right wall depicts Pārśvanātha with his attendants viz. Dharaṇēndra and Padmāvatî. On the left wall is a panel depicting Gommaṭa flanked by Brahmî and Saundarî. These panels are among the earliest of the Jaina sculptures of Karnāṭaka.

The entire ceiling of the verandah is chased with flower and other motifs. The ceiling is low, about 2.46 m high from the floor level.

The hall is separated from the verandah by a pillared facade. There are two pillars. These have a square base and an alternating octagonal and sixteen-sided shaft. The capital consists of a sixteen sided vase, square lid, and two armed, curved *pōtikas*. The pillar in the lower part is designed with petal mouldings and floral designs. The pillars are about 75 cm in height and about 100 cm in width at the base. The width of the *pōtika* is about 68cm and the height is about 23cm.

The hall measures about 4.65m × 5.48m. A large *padma* moulding with three rows of petals is seen in the centre. The diameter of the *padma* is about 1.42m. The ceiling is more elaborate than that of the verandah. There is a large *padma* in a square compartment in the centre with four more *padmas* at the corners. The space between these *padmas* is filled with floral designs, fishes with floriated tails, *makaras* and couples with designed tails etc. The square border of the entire ceiling has rosettes.

The wall of the hall, on either side of the facade of the central cell, is decorated with sculptures. The one on the right side depicts a god of wealth in the *tribhanga* with a *padma* in the right hand. By his side is a lady attendant. The panel on the left side shows another god of wealth in the *tribhanga* with a *padma* in the right hand. To his right is a *yakṣa* holding a fish in his right hand. Because of this fish sculpture, the cave is locally called *Meena Basti* (Fish *Basti*).

A *sōpāna* of three steps leads into the central cell. The *nāḷa* of the central cell goes through the hall and the verandah. The central cell is situated at a higher level from that of the hall. The facade of the cell has two pillars. The pillars are damaged in the lower part. They broadly resemble the pillars of the hall. These are about 1.47m in height and about 28cm in width. The *pōtika* is about 68cm in width and about 13 cm in height.

The border of the facade is designed with petal mouldings, floral bands etc. On the upper part are three *kuḍus*. The central *kuḍu* is filled with a human head while the side *kuḍus* contain flying couples. The facade is about 3.5 m wide.

The central cell measures about 2.50 m × 2.53 m. It has a huge *pîṭha* in the centre. It is about 1.58 m in width and 53cm. in height. The *pîṭha* is carved with lions. These are damaged. On the *pîṭha* is an inscription of a later date which is almost effaced. The *pîṭha* and the floor of the cell are carved out of the same rock. On the *pîṭha* sits a huge sculpture of a Jina with a halo and under a *mukkoḍe*. There are *chaurî* bearers on either side. The image on the *pîṭha* is probably that of Mahāvîra.

The right side cell, like that of the central cell, stands on a higher level than that of the hall by about 46 cm. The facade of the cell has two half finished square pillars. These are about 1.78 m. in height and about 36 cm in width. The cell is rectangular. It measures about 4.11 m × 1.75 m. The ceiling is flat and plain.

The three sides of the walls are planned to be covered by a huge panel depicting important events in the life of Pārśvanātha. The entire panel is well planned, but unfortunately, all the figures could not be completed. On the right side of the wall is an image of Pārśvanātha before he renounced the world. On the central wall he is shown as a Jina accompanied by Dharaṇēndra and Padmāvatî. On the left wall is the retinue of Indra on the Airāvata coming to perform one of the *pañcakalyāṇa* ceremonies. This is the earliest representation of this puranic theme in India and the only one of its kind in Karnāṭaka wherein the important event of the Jina are shown in a long but single panel.

This cave was probably excavated earlier than the Jaina cave at Bādāmi. Its plan is different from the first three caves at Bādāmi, and is more advanced than the Caves I and II at the latter place. The style of the sculptures indicate a date in the first half of the sixth century A.D.

Small cave on the Mēguti Hill is excavated in a huge boulder on the Mēguti hill (Plate 30). It has a small rectangular *garbhagṛha* and an antechamber. A simple door leads into the squarish antechamber. There are no carvings in the antechamber. The *garbhagṛha* has a *pîṭha* hewn out of the same rock. The original deity is missing, but the attendants and the *mukkoḍe* carved on the back wall can still be seen.

The door-jambs of the sanctum bear floral and round shaped mouldings. There is no lintel. The *pîṭha* with the cushion and *makara* terminations resembles the *pîtha* of the Mēguti. The attendants are also stylistically very close to those of the Mēguti. This cave may have been excavated either in the latter half of the sixth century or at the beginning of the seventh century A.D.

RĀVAṆAPAḌI CAVE

It is a large Brahmanical cave temple at Aihoḷe (Plates 25 and 26). It is sunk into a small hill, near the travellers' bungalow, facing south-west. On plan, the cave resembles the Jaina cava, but has a few additional components. The former has a central cell, a rectangular *sukhanāsi*, a *navaranga* and two side cells. Unlike the Jaina cave, here we have a *sukhanāsi* that separates the *garbhagṛha* from the *navaranga*. It lacks a verandah which the Jaina cave possesses. The cave is entered into through a *sōpāna* containing three steps. The outer facade of the cave is flanked by *nidhis*.

The *navaranga* is almost square. In the centre is the *bali-pîṭha* about 84cm × 84cm. It consists of two rows. The lower member is square and the upper member is round and is relieved with a *padma*. The ceiling, like that of the Jaina cave, is is elaborately carved. The *navaranga* leads into the *sukhanāsi* and the side cells.

The walls of the *navaranga* are decorated with sculptures. The sculptures on the right and the left of the entrance to the *sukhanāsi* consist of of Śiva and Śiva and Harihara respectively. The sculptures at the back of the main entrance into the cave consist of Śiva, Pārvatî and Bhṛingi. There are three river Goddesses on the left side and Ardhanārîśvara on the right side.

The *sukhanāsi* and the side cells are set on a higher level.

The base of these cells has a row of *yakṣas*. These are carved in various postures, playing on *śankha*, *maddaḷe* and *veena*. Some are engrossed in acrobatic feats. The facade of the hall is supported by two pillars. These are slender, square and without base. The upper part of the shaft has a narrow octagonal band formed by two rows of half medallions, one facing the other. There are also corner medallions. The *pōtika* is two-armed. In addition to pillars, there are two pilasters, one on each side. They resemble the pillars but they bear half medallion.

The *garbhagṛha* has a *linga* in the centre. The *pîṭha* and the *linga* are carved out of the same rock that forms the floor. The *pāna-baṭṭalu* is on the right side. There is a pit directly below it on the floor. Water was collected here by placing a bowl in it and when the bowl was full, it flowed through the *nāḷa*. Provision to let the ablution water out of the cave is made. The damaged ceiling of the *garbhagṛha* has four *padma* mouldings.

Adjoining the central cell is a rectangular *sukhanāsi*. The presence of this *sukhanāsi* proves beyond doubt that this cave is a further improvement over the Jaina cave. At present the actual partition between the *garbhagṛha* and the *sukhanāsi* is broken. Only the side portion of this partition is intact. The ceiling of the *sukhanāsi* is decorated with three large medallions. The central medallion depicts a finely carved *padma*. The medallions to its right and left respectively depict Indra on Airāvata and Viṣṇu on Garuḍa.

The side walls of the *sukhanāsi* are accommodated with *kōṣṭhas*. These contain the sculptures of Varāha and Mahiṣāsuramardinî.

The cell on the right could be reached by an *adrisopana* of three steps. The three walls of the right cell are carved with an imposing panel depicting Śiva as Naṭarāja accompanied by Gaṇēśa, Bhṛingi, Pārvatî and the Sapta Mātṛkas. This cell bears resemblance to the right cells of the Jaina cave. As in the latter case, the entire wall is occupied by the panel.

The cell on the left side of the hall has been left barren. The chisel marks can still be seen. We have another instance of an unfinished workmanship in the Jaina cave where also the left side cell is unfinished.

The facade of the *sukhanāsi* has two pillars and two pilasters. The pillars are square and slender. A broad *paṭṭa* is found at the top of the shaft. The square lid has rounded edge. The two-armed *pōtika* has curved profile.

The two pillars of the facade of the right cell are graceful, slender and have a square member in the lowermost part of the shaft, then a sixteen-sided shaft succeeded by a square *paṭṭa* with a *padma* in it. Above this is what may be called a round, fluted vase surmounted by a square lid with a curvy surface. On top of it is a *pōtika* of two arms. The *pōtika* is designed with a *padma* motif.

Like the facade pillars of the right cell, the two facade pillars of the left cell too are designed. In addition to the pillars there are two pilasters, one of each side.

The *adhiṣṭhāna* of the cave has a *upāna, jagati*, a broad *gaḷa* where *yakṣas* are carved and finally a *paṭṭa* moulding. On either side of the cave above the *adhiṣṭhāna* are the sculptures of *śankha-nidhi* and *padma-nidhi*. The *kapōta* above the entrance is convex in shape.

Facing the cave is the image of Nandi. It is placed on a platform, but now worn out.

There is a pillar behind the Nandi. It has a square base and a sixteen-sided shaft. There was an *āmalaka* on its top, but at present it lies nearby.

This cave gives us an idea of development of all the important constituents of a temple. There is a *garbhagṛha*, a *sukhanāśi*, side cells, a *navaranga*, a *Bali-pîṭha*, a Nandi platform and also a pillar. George Michell places it in the sixth century A.D.[1]

The cave belongs to the second half of the seventh century A.D. Its plan is an advancement over the Jaina cave. It has an additional component in the form of a separate Nandi platform. The Varāha sculpture is nearer in conception and style to the seventh century Varāha sculptures than the sixth century Varāha sculptures found in Caves II and III at Bādāmi. Stylistically, the other sculptures support a date in the second half of the seventh century A.D.

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[1] George Michell, "Temples of Early Chalukyas," *In Praise of Aihole, Badami, Mahakuta*, Marg (Bombay), p. 80, Fig. 10.

Small Śiva Cave Near Rāvaṇapaḍi. To the left of the Rāvaṇapḍi cave is a small rock-cut cave (Plate 31). This cave measures about 1.88m × 2.11m. The ceiling is flat and plain. The height of this structure, from ceiling to the floor, is about 1.70m. In the centre of the cave is a Śiva-*linga*. The *linga* is almost as large as the cave itself.

6

Religious Affiliations of Temples

AIHOḶE has well over hundred and fifty temples of which nearly fifty belong to the early Chālukyan period. Besides being a well known town, it was also the headquaters of Ayyāvoḷe 500 guild. Its inhabitants appear to have been believers of different faiths and as such built temples for different gods. Unfortunately, many of the original deities in the temples are destroyed. Hence it is not easy to ascertain the original religious affiliation of the temples.

However, some evidences—like certain inscriptions, and reliefs—enable us to ascertain the deity that was originally installed in its sanctum of the various temples.

The written records provide reliable source of information, but not all records mention the god installed in the temple. Some of the records were inscribed immediately after the construction of temples, but others were added at a later date. An inscription in the Chikkēśvara temple bears this out. This warrants caution while handling the related data.

In the absence of inscriptions, the relief on the lintel generally comes to our help, for it is usually connected with the deity enshrined in the sanctum. In Vaiṣṇava temples, the Garuḍa generally appears on the lintel; in a Śaiva temple, a relief of Nandi or Śiva and Pārvatî, or of Śiva in one of his manifestations may appear. Similarly, in a Jinālaya either a seated or standing Tîrthankara is depicted on the lintel. In the case of a Buddhist structure a seated or standing Buddha may be found on the lintel.

Sukhanāsā relief found on the *nāsika* of the *sukhanāsa* of the *śikhara* may sometimes provide a clue for identification. In the Śiva temple it generally contains a relief of the *tāṇḍava* Śiva and in a Sūrya temple, a relief of Sūrya, and in a *basadi*, a relief of one of the Tîrthankaras.

The presence of inscriptions. It has already been established that the available inscriptions at Aihoḷe cannot be relied upon for fixing the dates or determining the deities of temples. The temples of Lāḍ Khān,[1] Huccimalli,[2] Mēguti,[3] Durga,[4] Sūrya, Huccappayya-guḍi,[5] Huchchappayyamaṭha, Gaḷaganātha, Bhagavatî, the small Jaina cave, the *Meena Basti*, the Rāvaṇapaḍi cave and the Buddhist *chaitya* are some of the early Chālukya temples that contain inscriptions. Of these, an inscription in the Bhagavatî temple alone mentions goddess Durga-Bhagavatî.[6] The Mēguti temple inscription provides the date of its construction, but not the name of the Tîrthankara. The inscriptions found in other temples do not throw any light on the deities. Among the post-early Chālukya temples, Seṭṭavva, Charantimaṭha,[7] a temple in the Gaḷaganātha group, Chikkēśvara temple etc., possess epigraphs. Only the last mentioned temple has an inscription which mentions the enshrined deity.[8] The rest do not throw any light on their original affiliation.

The lintel reliefs. The door-jambs of the temples of Lāḍ Khān, Durga, Huccimalli, Bhagavatî, Gaḷaganātha, Mallikārjuna, etc., bear reliefs of flying Garuḍa holding *nāgas* in their hands. The Mēguti temple has no such relief on the lintel. The Buddhist *chaitya* has the figure of a seated Buddha.

If blindly relied upon, the reliefs on the lintel of the early Chalukya temples are bound to mislead us. Commenting on the Garuḍa *phalaka*, Cousens remarked,". . . the Garuda . . . over the shrine door point to the temple being a Vaishnava one".[9] Dr. Gupte commenting on the Lāḍ Khān temple writes, "The dedicatory block of the shrine has a man-Garuda carved on it, suggesting its Vaishnavite affiliations."[10] In other words all temples bearing the reliefs of Garuḍa on the door-frame maybe regarded as Vaiṣṇava temples. But a careful observation reveals that the Garuḍas were carved on the lintel of not only Vaiṣṇava, but also temples of other sects and faiths.

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[1] J.F Fleet, "Sanskrit and Old Canarese Inscription," *Indian Antiquary* VIII (Bombay: Education Society Press, 1879), pp. 287-88.

[2] *Ibid.*, pp. 284-85.

[3] *Ibid.*, pp. 237-45.

[4] *Ibid.*, pp. 285-87.

[5] *Ibid., Indian Antiquary* IX (Bombay: Education Society Press, 1860), p. 74.

[6] *South Indian Inscriptions* XV, No. 463 (Delhi: Govt. of India, 1964).

[7] *Ibid.*, XI, Pt. II, No. 169.

[8] *Ibid.*, XV, No. 86 (Delhi: Govt of India, 1964).

[9] H. Cousens, *The Chalukyan Architecture of the Kanarese Districts* (Calcutta: Govt of India, 1926), p. 35.

Let us examine this problem with reference to some temples. The *garbhagṛha dvāra* of the Bhagavatî temple has an elaborately carved flying figure of a Garuḍa holding the tails of the *nāgas* (Plate 32). According to the above argument, it should have been dedicated to Viṣṇu, but the inscription found in the temple mentions a gift to goddess Durgā-Bhagavatî.[11] There is thus, little doubt that this structure was dedicated to the consort of Śiva.

A temple in the Gaḷaganāṭha group has a Garuḍa relief on the lintel. But a *linga* is found in the sanctum. The *linga* measures 1.42m × 1.42m × 1.25m. The height of the *pîṭha*, including the *linga*, is about 1.25m. The presence of a *linga* in the shrine contradicts the popular belief mentioned above. Cousens and Gupte have frequently concluded that the Vaiṣṇava temples were appropriated by the Śaivas at a later date, and that the Vaiṣṇava deity was replaced by a Śaiva deity. This explanation is not convincing. Because in several instances the *lingas* enshrined in the sanctum are far larger in size than the doorway of the sanctum and such images could not have been taken into the sanctum at a subsequent period without destroying or dismantling the original structure. Our examination reveals that there is not even the slightest evidence of such an alteration of the temple. As in the case of the Bhagavatî temple, here too, the Garuḍa crest on the doorway has no relevance to the deity of the sanctum.

In the Mallikārjuna temple, the floor of the *garbhagṛha* the *pîṭha* and the *linga* are all carved out of a single block of stone. Yet the door-frame has a relief of Garuḍa.

The practice of carrying the Garuḍa on the lintel is followed in other early Chālukya structures elsewhere. In the Trailōkyēśvara or Mallikārjuna temple at Paṭṭadakal, the "Garuḍa presides above the shrine door, and he is also found above the north doorway of the hall, while, above the south door, on the dedicatory block, is Viśṇu himself, seated upon Garuḍa."[12] Although the Mallikārjuna temple was dedicated to Śiva, the Garuḍa crest was relieved on the doorway, for that appears to be the convention of the time. This proves beyond doubt that the lintel motifs do not always offer dependable evidence for ascertaining the religious affiliation of a structure.

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[10] R.S. Gupte, *The Art and Architecture of Aihole* (Bombay: D.B. Taraporevala Sons & Co. Pvt Ltd.), p. 21.

[11] *SII* XV, No. 463 (Delhi: Govt of India, 1964).

The first few rulers of the early Chālukya dynasty might have personally favoured the worship of Viṣṇu, and the rest of the rulers the worship of Śiva, but the early rulers revered Śiva probably as much as they did Viṣṇu. Mangalēśa called himself a "*paramabhāgavata*", and got a cave for Viṣṇu excavated at Bādāmi, but he also worshipped Śiva at Mahākūṭa, i.e., Makuṭēśvara.[13] VikramādityaI who re-established the Chālukya power and revived its former glory called himself a "*paramamahēśvara.*[14] In A.D. 699 Vinayavati, mother of Vijayāditya, built a temple for the Trinity at Bādāmi.[15] Vijayāditya built the first temple at Paṭṭadakal namely Vijayēśvara identified with the present Sangamēśvara temple.[16] His sister Kumkumamahādēvî was a follower of Jina. She built the famous Anesejje *basadi* at Puligere, i.e., modern Laksmēśvara.[17] The members of the royal family are described as: ". . . *Hāritî putrāṇām sapta-lōka - mātṛibhis sapta - mātṛibhir - abhivardhitānāṃ Kārtikēya-parirakṣana - prāpta - kalyāṇa - paraṁparāṇāṁ Bhagavan Nārāyaṇa-prasāda-samāsādita - Varāha - lañchchan - ēksaṇa ksaṇa vasîkṛtāśēṣa-mahîbhṛtāṁ.*"[18]

Thus they call themselves as the worshippers of the Sapta-Mātṛkas and Kārtikēya. Their *lāñchchana* was the Boar. Because of their devotion to Varāha, despite their Śaivite leanings, the later rulers appear to have respected the worship of Viṣṇu and continued the traditional usage of carving the Garuḍa on the lintel. We have to understand the presence of Garuḍa reliefs on the lintels of several Chālukya temples in this background. During the early Chālukya times it seems to have almost attained the symbolic significance of Gajalaksmî. Cousens remarks, "It was perhaps, nothing more than the practice of the earlier kings which had become a habit with their successors. Śiva and Viṣṇu appear to have been equally revered at that time, and the devision between Vaiṣṇavites and Śaivaites, which in later times became so acute was, perhaps, non-existent in those early days."[19] Besides the examples cited above, the Lāḍ Khān temple which was originally a secular building has a Garuḍa on its door. This leads us to the conclusion that the relief on the lintel does not always indicate the god that was installed in the sanctum.

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[12] H. Cousens, *op. cit.*, p. 67.

[13] J.F. Fleet, "Pattadakal Inscription of the Time of Kirtivarman II," *Epigraphia Indica* II¹, 1894-95 (Calcutta), pp. 1-7.

[14] J.F. Fleet, "Sanskrit and Old Canarese Inscriptions," *Indian Antiquary* XIX, 1890 (Bombay: Education Society Press), p. 10.

[15] *Journal of the Bombay Branch of the Royal Asiatic Society* XVI (London: Trubner & Co.,) p. 1.

[16] *Karnatak Inscriptions* I, No. 2 (Dharwar: Kannada Research Institute, 1941).

[17] J.F. Fleet, *op.cit.*, *IA* X (Bombay: Education Society Press, 1881), p. 170.

[18] SII XX, No. 46 (Delhi: Govt. of India, 1965).

Sukhanāsa sculptures. The reliefs found on the *sukhanāsa* of the *śikhara* offer more definite evidence for identifying the deity of the sanctum than those found on the lintel. Cousens, expressing doubts regarding the reliefs of Naṭarāja found on the *sukhanāsa* of the Huccimalli temple, observed that such sculptures "found on the front of most of these temples, was possibly placed there, in substitution for some other, when Śiva worship became the fashion under later kings."[20] Besides Huccimalli temple, the temples of Huccappayyaguḍi, Tārappa and Mallikārjuna also possess reliefs of Śiva on the *sukhanāsa*. There is no evidence to prove of their later origins. Hence we have every reason to believe that these structures were originally dedicated to Śiva. This is borne out by the temple of Sūrya which has a relief of Sūrya on its *sukhanāsa*. Thus, we may conclude that the reliefs on the *sukhanāsa* offer reliable evidence for identification of the temple.

The *dvārapālas* also help us identify the deity of the shrine. The temples of Huccappayyaguḍi, Huccappayyamaṭha, Konṭguḍi I and Gaḷaganātha have Śaiva *dvārapālas*. Besides holding Śaivite symbols like *sarpa*, *triśūla* in their hands, some of them bear the third eye, one of the attributes of Śiva.

An interesting but very significant feature of the early Chālukya temples is the presence of three *kuḍus* on the architrave of the *garbhagṛha dvāra*. These *kuḍus* are sometimes surmounted by an *āmalaka* or a round moulding, and are relieved with figures. Close look at these reliefs will also help us establish the religious affiliation of the structure.

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[19] S.C. Nandimath, "Studies in Inscription," *Journal of the Karnatak University*, Vol. 1, No. 2 (Dharwar: Karnatak University), p. 216.

[20] H. Cousens, *op, cit.*, p. 67.

In the temple of the Bhagavatî, the central *kuḍu* bears the Gaja-lakṣmi, while the other two have reliefs of females in the *tribhanga*. In the Tārappa, the *kuḍus* of the sanctum doorway contain the figures of Brahmā with three heads and Viṣṇu in the side *kuḍus*, whereas in the central *kuḍu* there is a relief of Naṭarāja accompanied by a *ūrdhvaka* drummer. In Cekkiguḍi they bear the reliefs of Brahmā holding a *kamaṇḍalu*, Vṛiṣabhavāhana Śiva and Viṣṇu. In the Sūrya temple the central *kuḍu* contains a seated Sūrya holding *padmas*.

These miniature reliefs shed much light on the deity that was installed in the sanctum. The temple doorway of the Bhagavatî temple bears Gajalakṣmî relief in the central *kuḍu*. We know from an inscription that the temple was dedicated to Durga-Bhagavatî As if to support this, a relief of Gajalakṣmi was carved in the central *kuḍu*. The temple of Sūrya has a damaged Sūrya relief on the *sukhanāsa* of the *śikhara*. A seated Sūrya relief is found in the central *kuḍu* of the architrave above the *garbhagṛha dvāra*. These strongly suggest that the temple was dedicated to Sūrya. In these two examples, the reliefs of the central *kuḍus* are replicas of enshrined deities.

Thus, with the help of the reliefs found in the *kuḍus*, on the *sukhanāsa* and doorways, one can identify the deity to which the structure was originally dedicated. In the Huccappayyaguḍi the *sukhanāsa* bears a *taṇḍava* sculpture, the *kuḍu* arches on the architrave of the sanctum door have Śiva-*lingas* and a peeping head with three eyes. In addition to these, the *nāsikas* in the *sabhāmaṇṭapa* also contain a three-eyed head and a Śiva-*linga*. To this may be added the *dvārapālas* with Śaivite attributes. All these strongly support the identification of the Huccappayyaguḍi as a Śiva temple. The Tārappa temple, with the evidence of a *tāṇḍava* relief in the *sukhanāsa*, the sculpture of Naṭarāja in the central *kuḍu* of the architrave of the sanctum door, and the presence of a huge sculpture of Nandi in front of the temple, can also be identified as a Śiva temple. The Cekkiguḍi, with a Vṛiṣabhavāhana Śiva in the central *kuḍu* of the architrave of the sanctum door, can only be a Śiva temple. The Huccimalli temple has a *tāṇḍava* in the *sukhanāsa*, broken *linga* in the *garbhagṛha* and *kuḍus* on the caves containing the relief of Śiva-*lingas* and Gaṇeśa. These characteristics favour its Śaivaite affiliation.

In the Durga temple the *sukhanāsa* relief is missing, and those in the *kuḍus* of the architrave are effaced and indistinct. An inscription on the *adhiṣṭhāna* of the temple (Plate 33) refers to a Jinālaya;[21] but it cannot be related to this temple as no sculpture of Jaina pantheon is found on the structure proper. However, an inscription on the gateway of the temple refers to a gift given to Āditya-bhaṭāra of the temple of Komarasiṅga.[22] Āditya-bhaṭāra is none other than Sūrya. An inscription at Paṭṭadakal refers to Vijayeśvara as Vijeśvara-bhaṭāra.[23] Another record at Korrapāḍu (A.P.) records a gift of land by per-Bāṇādhirāja, a subordinate of Kīrtivarma II, to Āditya-bhaṭāra.[24] Besides, the huge *kuḍu* placed on the gateway bears the relief of Sūrya holding *padmas*. All these justify that the Durga temple was dedicated to God Sūrya.

The Rāvaṇapaḍi cave is undoubtedly Śiva temple for the *garbhagṛha* floor, the *pīṭha* and the *linga* are all excavated from a single rock. Moreover, most of the sculptures are Śaiva in nature. These include Naṭarāja watched by the Sapta-Mātṛkas, and the descent of the Gangā on the locks of Śiva.

As far as the double storied structure on the way of the Mēguti temple is concerned, the evidences overwhelmingly support its Buddhist affiliation.[25] Its door-frames in the lower chamber narrate Jataka stories and incidents from the life of the Buddha. On the door-frame of the upper chamber is the seated figure of a Buddha. In addition, there is a large relief of a seated Buddha on the ceiling of the verandah of the upper storey[26] (Plate 28) which Cousens mistook for a "clothed Jina."[27]

A small cave near the Mēguti was dedicated either to a Jina or the Buddha, but the meagre sources at our disposal, do not permit us to establish anything with certainty.

Another Jaina cave, locally called *Meena Basti*, situated near the road to Cilāpura, seems to have been dedicated to Mahāvira, the twenty-fourth Tîrthankara. The *lāñchchana* of the Tîrthankara is missing on the pedestal. There are two large sculptures of Pārśvanathā in the cave; one on the right wall of the verandah and the other in the right cell of the hall. If this cave was dedicated to Pārśvanātha, the sanctum would have housed an image of Pārśvanātha. But the enshrined deity is seated on a *simha-pîṭha* and has no serpent behind him. Although the *simha-pîṭha* is common to all Tîrthankaras, in the absence of other evidences, one may venture to arggest that this image may be that of Mahāvîra.

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[21] *Ibid.*, p. 40.

[22] J.F. Fleet, *op. cit.*, *IA* VIII (Bombay: Education Society Press, 1970), p. 285.

[23] *Ibid.*, pp. 285-86.

[24] J.F. Fleet, "Pattadakal Inscription of the Time of Kirtviarman II," *EI* III (1894-95 Calcutta), pp. 1-7.

[25] *Annual Report of the South Indian Epigraphy*, No. B 418, 1939-40 and 1942-43.

[26] S. Settar, "A Buddhist Vihara at Aihole," *East and West* (New Series), Vol. 19, Nos. 1-12. (Rome: Institute Italiano per el Medio Ed. Estremo Oviente 1969), p. 134 ff.

[27] H. Cousens, *op. cit.*, p. 32.

The early Chālukya temple in the Cikkēśvara group is a Śaiva structure. This structure has had some additions made in the subsequent periods. The lintel, as usual, bears the Garuḍa relief. In the sanctum is a large *linga.* The *pîṭha* of the *linga* is so wide that it cannot be taken through the sanctum door. Hence the *linga* should have been placed inside the sanctum before the sanctum door was built. The figure of a Nandi in the porch, too, supports this identification.

Unfortunately, the inscription found on the wall of the Mēguti temple does not mention tbe name of the Tirthankara enshrined in the sanctum. The original image is badly damaged, and interestingly enough, the important iconographic clues are carefully mutilated. In the *sukhanāsi* of the temple is an image of Ambikā.[28] Ambikā or Kuṣmāṇḍinî is associated with the twenty-second Tîrthankara Nēminātha. Since Ambikā is found in the temple, it may be concluded that the Tîrthankara enshrined in the sanctum was Nēminātha. But it should be noted that Ambikā sculptures are commonly met with in early structures irrespective of the Tîrthankaras enshrined in the sanctum. Hence, its identification on this evidence alone would be hazardous.

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[28] This has been shifted to the museum near the Durga temple.

7

Description of Some Monuments

THE MĒGUTI TEMPLE

THE only temple which bears evidence of the date of its construction, the name of the builder and the occasion on which it was built, is the Mēguti temple (Plate 16). Located on top of the hill at Aihoḷe, this temple was built by Ravikîrti, a poet of the Chālukya king, Pulakēśi II in A.D. 634.[1] It was erected to commemorate the victories of Pulakēśi II over his south and north Indian rivals. This is preserved in an inscription carved on the wall of the temple and written in chaste Sanskrit by poet Ravikîrti, who with some justification claims to be equal to Kālidāsa and Bhāravi.

The temple which is built on a high *adhiṣṭhāna*, is divided into a *garbhagṛha*, a *sukhanāsi*. a navaraṅga an *ardha-maṇṭapa* and a pillared porch. Surrounding three sides of the *garbhagṛha* are five rooms —three at the rear and one on either side, of what was once the *pradakṣiṇāpatha*.

The *garbhagṛha* is square, on plan, and it measures about 3.35 m ×3.40m. Its floor level is higher than that of the *sukhanāsi* by about 41cm. Placed against the back wall is a huge panel representing a Jina, seated in the *dhyāna mudrā*, on a *siṁha-pīṭha*. As pointed out by Cousens, the panel is too big to be brought in after the completion of the construction of the temple. This panel was carved out of a huge boulder that was placed in the *garbhagṛha* before the temple was completed. It measures about 2.26 m × 1.96 m.

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[1] J.F. Fleet, "Sanskrit and Old Savarese Inscription," *Indian Antiquary* VIII (Bombay: Education Press Society, 1879), pp. 237-45.

The *garbhagṛha* ceiling is flat and plain. The *biṁba dvāra* is plain but for the broad projecting bands and deep recesses of the *dvāra śākhas*. One of the projected hands represents a pilaster. This pilaster has a *paṭṭa* at the base, a plain shaft and an oblong *paṭṭa* at the upper portion of the shaft. The shaft is crowned by a half medallion and what appears like *nāga-bandhas* at the corners, then an octagonal shaft. Above this sits the *tripaṭṭa* cushion which is square, and over it is an expanding, square abacus. The abacus is surmounted by the *pōtika* with three arms. The profiles of the side arms are curved while the front arm projects like an oblong block. Excepting the octagonal shaft on top, the rest of it is tetragonal. The architrave of the door is convex in shape and it bears three *kuḍus* filled with *padma* mouldings. The passage of the *biṁba dvāra* measures about 1.90 m × 92 cm.

Adjoining the *garbhagṛha* is the *sukhanāsi*, rectangular, on plan, and measuring about 8.55 m × 2 m. The walls of the *sukhanāsi* contain eight pilasters. The central four pilasters of the *sukhanāsi* divide the cell into three parts—a central nave and two side aisles.

The pilasters are tetragonal throughout. They are baseless and have a broad *paṭṭa* on top of the shaft and above it is the usual half medallion. Both the *paṭṭa* and the medallion are plain. A cushion-bracket surmounts the shaft. It is single-armed and measures about 31 cm in height. The bracket bears the usual *taraṅga* (roller) moulding and a median *paṭṭa*. The pilaster is about 1.90 m in height and 46cm in width.

The *sukhanāsi* doorway, like the *biṁba dvāra*, is plain with only deep recesses and projecting vertical *śākhas*. One of the projecting *śākhas* represents a pilaster. The *dvāra* has no *maṅgala phalaka*. The architrave above the door represents a wagon-shaped cave with *kuḍus*—three in number—on the surface, which are filled with flower mouldings. The lower part of the cave has a row of rafter-ends. The ceiling is plain and flat.

On either side of the *sukhanāsi* doorway is a stone window which allows light into the inner compartment of the temple. These windows measure about 61 cm × 61 cm.

Adjoining to the *sukhanāsi* is the *navaraṅga*. It consists of four pilasters—two on either side of the *sukhanāsi* door and two facing it against the north wall of the *navaraṅga*. These are square and heavy measuring 1.73 m in height and 48cm in width. In the middle of the shaft runs a plain *paṭṭa* and above it a plain half medallion. Three of the pilasters are left undressed. Above the shaft sits the *pōtika*, with *taraṅgas*, and a median *paṭṭa*. The arm is about 31cm in height.

The ceiling is flat and plain. On the right front corner is a stone staircase which leads to the upper structure of the temple.

The pilasters divide the *navarṅga* into a central nave and side aisles and thus keep us with the plan of the *sukhanāsi*. The *navaraṅga* measures 4.77 m × 2.82 m. It was in the *navaraṅga* that the sculpture of Aṁbikā was once kept, before it was removed to the museum at Aihoḷe.

The doorway of the *navaraṅga* is a replica of the doorway of the *sukhanāsi*. The pilaster has a *catuṣpaṭṭa* at the upper part and a half medallion. The passage of the door measures 92 cm × 1.90 m. The *navaraṅga* door, like that of the *sukhanāsi* has sockets for door posts. The lower portions of the doorways of the *garbhagṛha*, the *sukhanāsi* and the *navaraṅga* are left uncarved.

The architrave has a wagon vaulted dome in the centre as well as on the sides. It houses a temple model in the centre, and the models of *alpa-vimānas* on either side. The central temple is complete with an *adhiṣṭhāna* consisting of *upānà*, *jagati*, *gaḷa* a broad *paṭṭa* and another *paṭṭa*; then the niche formed by the pilasters and finally the ceiling slab and above it the crowning member.

The *navaraṇga* is at a height of 48 cm from the *ardha-maṇṭapa*. Two steps and an *ardha-chandra* lead to the *navaraṇga* from the *ardha-maṇṭapa*.

The pillared porch is about 5.91 m × 5.91 m. It has in all sixteen pillars, four in each row. Some of the pillars have a square bottom and an octagonal and sixteen sided *paṭṭas* on the shaft. Some pillars are missing.

The *adhiṣṭhāna* of the temple consists of a *upāna*, *jagati*, *tripaṭṭa-kumuda*, *gaḷa* and *kapōta* with carved as well as uncarved *kuḍus*. The *gaḷa* contains *yakṣas*. The *adhiṣṭhāna* has deep recesses and projections. This pattern of recesses and projections is continued on the walls also where the projections are made up of *kōṣṭhas*. The left wall of the *garbagṛha* and the *sukhanāsi* have three deep recesses and four projections, and as such, there are four *kōṣṭhas* on the wall. Otherwise, the wall is plain but for the stone grilles measuring about

61 cm×61 cm. The back wall of the *garbhagṛha* and its *adhiṣṭhāna* has three recesses and four projections. The right wall resembles the left wall with a stone grille. The projections and recesses are contained in the *adhiṣṭhāna* of the *navaraṅga* and the pillared porch.

The broad *gaḷa* of the *adhiṣthāna* is filled with some beautiful reliefs of *yakṣas* and of others. The *yakṣas* in some cases are found in niches formed by pilasters. Among interesting figures are a man sitting with his left leg raised and bent vertically and the right leg stretched out and bent horizontally. He holds a bud in the right hand, while the left hand is placed on the knee. Two *yakṣas* in a gay mood; a wrestling bout; a seated man holding a hissing snake in the right hand; a dancing *yakṣa*; a *yakṣa* trying to throw off a snake he has caught; a *yakṣa* holding a *caurî;* and *yakṣas* playing on *vîṇa*, *kombu*, drum, *ghaṭa*, *śaṅkha* and a stringed instrument are worth noting. In addition we have a richly chased *makara* with arabesque tails from whose jaws issues forth a human figure and, *mithunas*, one of them in the *latāvẹṣṭhita-āliṅgana*. The *yakṣa* figures are bubbling with life.

The *kuḍus* of the upper most member of the *adhiṣṭhāna* generally depict human heads, displaying a variety of hair styles. In one instance, a bust is carved; in another an elephant, and in yet another a bearded head is found.

The back of the *kaṣāsana* of the pillared porch has carvings of elephants, and other mythical animals and human figures. But most of these are worn out.

While the walls in the *garbhagṛha* and *sukhanāsi* sections contain *kōṣṭhas*, the walls of the *ardha-maṇṭapa* and the *navaraṅga* contain only pilasters. On the right side of the wall are two and on the left side of the wall are also two pilasters. The *kōṣṭhas* are now empty.

The cave or the *kapōta* is convex moulded with the *kuḍus* mostly uncarved. The *kapōta* of the *navaraṇga*, *ardha-maṇṭapa* and the porch have no *kuḍus* on the surface. The right wall of the *navaraṅga* has the famous inscription of Ravikîrti.

The upper structure. Above the *garbhagṛiha* rises the upper structure. The latter measures about 3.52 m×3.59 m with a door passage measuring about 1.70 m×74 cm. The walls are plain and are about 2.20 m in height from the inside. Against the back wall of the cell is a huge *siṁha-pîṭha* which measures about 2.2 m in width and 51 cm in height. It has three lions in three compartments, the central one sits in rigid frontality while the side ones are in profile. The original image of the Jina is missing.

The upper structure has an *adhiṣṭhāna* consisting of *upāna*, and *dvipaṭṭa*. Above the *adhiṣṭhāna* rise the walls. The *adhiṣṭhāna* has three deep projections—one on each wall. The projection extends to about 28 cm.

Originally there was a porch adjoining the upper *garbhagṛha* but it is missing now. This can be proved by the fact that the *adhiṣṭhāna* of the upper structure is continued and it takes a recession in the corner of the shrine. It is about 2.92 m in length and about 3.5m in width.

The upper structure was no doubt meant to enshrine an image. We are not certain whether it was surmounted by any super-structure resembling a *śikhara*. The Jains appear to have conceived the idea of the upper structure so that it would serve as a sanctum as well as a *śikhara*. Though such an attempt in all likelihood was not made at Mēguti temple, it was done elsewhere in later periods. For instance, at Aihoḷe, there is the example of the Seṭṭavva temple which has an upper *garbhagṛha*. The upper shrine of this temple acts also as a *śikhara*. The Jain temple at Paṭṭadakal also adopted the same style. One of the finest examples of a storeyed Jain *basti* is the Cāmuṇḍarāya *basti* at Sravaṇa Beḷgoḷa. In all probability, the upper structure of the Mēguti is an after thought. On the roof[2] there are two Kanarese inscriptions which read as Śrî Rajakomara and Śrî Bai.

THE HUCCIMALLI TEMPLE

It faces west (Plate 13). On plan it consists of a *garbhagṛha*, a *pradakṣiṇāpatha*, a pillared hall and a porch. The temple is built on a high *adhiṣṭhāna*. It consists of a *upāna, paṭṭa*, a broad *gaḷa*, and the *kapōta* mouldings. The *gaḷa* is plain while the *kapōta* is relieved with *kuḍus* and peacocks. The *kuḍus* are filled with peeping heads. The porch has a railing in addition to the other mouldings. The railing is relieved with *pūrṇaghaṭas*.

The walls are plain, and are fitted with stone grilles. The back wall has two grilles and the side walls have one each.

The *garbhagṛha* is built in the hall with a *pradakṣiṇāpatha*. Light is admitted into this otherwise dark passage through the stone grilles. The *adhiṣṭhāna* of the *garbhagṛha* consists of the usual mouldings.

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[2] S. Rajasekhara, "Megudiya hinde iruva kelavu sasangalu," *Karnatak Epigraphia*, No. 3 (Dharwar: Karnatak University, 1975), p. 159.

However, one of the mouldings is *vṛittakumuda*. There are no projections either in the *adhiṣṭhāna* or the walls.

The *garbhagṛha dvāra* is divided into *śakhās* and filled with the usual early Chālukya motifs. The lower part of the jambs is relieved with sculptures which are rather indistinct. The lintel has a Garuḍa holding the tails of the *nāgas*. The pedestal of the liṅga housed in the *garbhagṛha* is broken.

At a subsequent date stone screens with a doorway was built into the hall, converting a portion of it into an *antarāḷa*.

The pillared hall is divided into a central nave with flat ceiling and side aisles with slopy roofs by the four pillars and four pilasters. They are divided into two rows of two pillars and two pilasters each. The pillars are square and of medium height. The central part of the shaft is decorated by a *paṭṭa* and a half medallion. Above this is a narrow octagonal neck. The *pōtikas* are simple in design.

The beams supporting the central ceiling are relieved with the wagon-shaped mouldings, *kuḍus*, animal mouldings like peacocks, lions, elephants etc., and *caukis*.

The ceiling of the nave is flat. The central ceiling is sculptured with figure reliefs. It is divided into nine sections and carved with *padmas* and floral designs and also the sculptures of Indra, Śiva and Viṣṇu. A Naṭarāja sculpture which was once in this hall, is now shifted to the museum.

Adjoining the hall is a porch. The *dvāra* of the pillared hall is elaborately carved with rosettes and creepers, a pilaster and a row of petals. The lower part has the reliefs of the river goddesses(?) and *mithunas*. The lintel bears a Garuḍa.

The porch houses four pillars. These are square and simple with only a *paṭṭa* and a half medallion on the upper part of the shaft. The profile of the *pōtikas* is curved.

The ceiling of the porch has a fine panel of Kārtikeya.

Above the *garbhagṛha* rises the *rékha-nāgara-śikhara*. It is rather crude in execution. The curve on the edges and the bulge in the central tapering band are wanting. The *āmalaka* is dislodged. The *sukhanāsa* houses a fine relief of *tāṇḍava* Śiva in the *mahānāsika*.

THE BHAGAVATI TEMPLE

This temple facing east is better known as Gauḍarguḍi. It has a rectangular pillared hall within which a sanctum and a *pradakṣiṇāpātha* are located. The *kakṣāsanas* run on all sides of the hall excepting at the entrance.

The temple stands on a high basement consisting of a *upāna*, *dvipaṭṭa*, broad *gaḷa*, *paṭṭa* with *kuḍus*, *paṭṭa* with worn out figures at regular intervals, a *gaḷa* with compartments, a *paṭṭa* and above it the railing. The railing is relieved with the *pūrṇaghaṭas* (Plate 34).

The hall has 20 pillars set in four rows. The outer rows have six pillars each, while the two central rows have four pillars each with a pilaster built against the sanctum. The hall is open except for a short stone bench that is built on all sides. The pillars are rather short in height, square in shape and least ornamented. A *madhyabandha* adorns the shaft. The profiles of the *pōtikas* are curved. The hall measures about 8.60m × 10.96m.

The beams of the nave are relieved with scrolls, floral designs, lions, elephants, peacocks, musicians, *mithunas* and *gandharvas*. One of the beams has an inscription.[3] The flat ceiling once contained relief sculptures which are at present badly damaged.

Stone screens of a later date are found erected between the central pillars. At present only a section of the right side screen remains.

An image of a *yakṣa* sitting in the *ardha-paryankāsana* is kept in the hall. It measures about 89 cm tall. This beautiful image once adorned the entrance and formed one of the *nidhis*. Unfortunately the image is damaged.

The *garbhagṛha* measures 1.60 m × 20.8 m. It stands on an *adhiṣṭhāna* with projections in the centre. In the projected part, a *vṛittakumuda* is carved instead of a *gaḷa*. Above the projected section of the *adhiṣṭhāna*, *kōṣṭhas* are built. These *kōṣṭhas* are surmounted by huge *nāsikas*. The pilasters of the *kōṣṭhas* are generally tetragonal, the upper part of the shaft having a square *paṭṭa* with a half medallion and corner medallions. The half and corner medallions are repeated in an upside down fashion to form a narrow octagonal band. The profiles of the *pōtikas* are curved. The ornate *nāsikas* are about 16 cm in height and about 99cm wide at the base. The *kōṣṭhas* once contained loose sculptures.

The doorway of the *garbhagṛha* is the most ornate of the early Chālukya doorways at Aihoḷe. It appears more like the work of a goldsmith than of a sculptor. The richness of its details and the pleasing combination of various motifs lend elegance to the lofty door-frame. The jambs are 69cm in width and are divided into five *śākhas*. These contain scrolls, the *nāga* coil, rosette-cum-cashew-shaped mouldings, a pilaster and a floral band. The lower part of the jambs contain the reliefs of *apsaras* standing in the *tribhaṅga* and the river goddesses, Gaṅgā and Yamunā. The lintel has a fine figure of Garuḍa (Plate 32). The architrave has three exquisitely carved *kuḍus*. The central *kuḍu* is bigger than the other two. The latter are crowned by *āmalakas*. The central *kuḍu* bears the relief of Gajalakṣmî, while the other two *kuḍus* bear the reliefs of ladies in *tribhaṅga*. The beam supporting the ceiling above the doorway has a row of *yakṣas* in different postures and moods.

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[3] *South Indian Inscriptions* XV, No. 463 (Delhi: Govt. of India, 1964).

The *śikhara* is of the *rékhā-nāgara* type. Most of it is, however, missing at present.

THE LĀḌ KHĀN TEMPLE

The *Lāḍ Khān* temple is situated in the heart of the village (Plate 15). It is divided into a square pillared hall and a rectangular pillared porch. A *garbhagṛha* is built against the back wall of the hall. Above the central ceiling of the hall rises an upper storey.

The pillared hall, measuring about 14.68 m×14.68 m, has sixteen pillars in all. These pillars stand in four rows, each row having four pillars. This arrangement divides the hall into a central nave and four side aisles—two on each side. The roof of the nave is flat. In addition to the pillars, fourteen pilasters are built into the walls. Of these, twelve are found on three walls—four each on the side and back walls and two on the front wall.

An interesting feature of the hall is the existence of two square raised bands. The smaller one measures about 3.85 m×4 m. The height of the band is about 10 cm. On the corners of this band are the four central pillars of the hall. The outer square band is about 10.2 m×9.64 m. Like the smaller band this too houses pillars, twelve in number. Such square bands are found only in the Huccappayyamaṭha.

The four central pillars of the hall placed on the smaller raised band are square but for the narrow octagon on the upper portion of the shaft. The pillars have a *paṭṭa* at the bottom of the shaft. The *paṭṭas* are surmounted by a half medallion. The shaft is further decorated with a *paṭṭa*, a *tripaṭṭa* and a half and corner medallions.

These are repeated in a topsy turvy fashion creating a narrow octagonal neck in between. The *pōtikas* have *taraṅgas*. A decorated median *paṭṭa* is also present.

The twelve pillars that stand on the outer raised band are shorter than the central pillars. The shaft of these pillars bears a *paṭṭa* at the base, and this is surmounted by a half medallion. At the centre of the shaft is a *tripaṭṭa* and a half medallion. The *paṭṭas* and the half medallions are generally plain. Only one pillar has the *tripaṭṭa* and the medallion carved with an elaborately chiselled *kīrtimukha*. The medallions contain the reliefs of Naṭarāja and *mithunas*. Except the corner pillars, the rest possess two-armed *taraṅga-pōtikas*, with a designed median band.

The convex beams supporting the central ceiling are carved with *padmas* bordered by a pearl string. They are further decorated with exquisitely relieved tiny elephants. Those placed on the outer pillars are relieved with minor reliefs of *kuḍus* and animal mouldings of the peacock, lion, elephant, horse with a rider, Garuḍa, bulls engaged in a duel etc.

The central ceiling bears the relief of a Nāga holding *padmas*.

Built against the back wall is the *garbhagṛha*. It measures about 2 m × 3.5 m on the outside and about 1.45 m × 2.31 m inside. It stands on an *adhiṣṭhāna* containing a *upāna*, *tripaṭṭa-kumuda* and a *dvipaṭṭa*.

The walls of the *garbhagṛha* are plain but for the pilasters in the corners.

The *garbhagṛha dvāra* is well finished. Its jambs are divided into *śākhas*. Each of these contains the reliefs of *nāgas*, rosettes and a pilaster. The lower part of the jambs has the reliefs of *yakṣas* and a goddess with *kalaśa*. These reliefs are damaged. The lintel which bears a Garuḍa is completely effaced. On either side of the doorjambs is a *dvārapāla* in *tribhaṅga*. He holds a *gadā*. He is about 1.22 m in height.

The *grabhagṛha* appears to be an afterthought, for it seems to have been added after the completion of the structure. The following facts corroborate the views:

(*i*) The walls of the *garbhagṛha* are not integrated into the back wall of the hall.

(*ii*) The walls of the *garbhagṛha* cover the pilasters of the back wall of the hall. If the *garbhagṛha* was originally planned, pilasters would not have been built.

(*iii*) The reliefs on the doorway stylistically are different from those on the pillars of the porch.

Close to the pillared hall is a porch. It is rectangular in plan, consisting of twelve pillars. The four central pillars are square with a *tripaṭṭa* and a half medallion on the shaft. The *tripaṭṭa* is carved with *kîrtimukhas*, bead chains, animals with riders, etc. The medallions contain reliefs of *mithunas*, and elephant goaring a fallen figure, a man holding snakes, *yakṣas* etc. The profiles of the *pōiikas* are curved. The pillars are about 1.90 m in height.

The other eight pillars are very short. Like the central pillars they also have a *tripaṭṭa* and a half medallion on the shaft. The *tripaṭṭa* and the medallion are carved with the reliefs of human figures, *yakṣa*, *Varāha-lāñchana*, a counchant Nandi, wisks and umbrella etc. These pillars are about 1.60 m in height. The outer faces of the pillars bear large reliefs of Gangā, Yamunā and *mithunas* (Plate 35).

The beams supporting the flat central ceiling are carved with the figures of *yakṣas*, horned lions and *caukis*. The ceiling has *mithuna* figures.

The door-frame of the pillared hall is simple. The lintel bears a Garuḍa. On either side of the doorway is a large pilaster containing a *paṭṭa* at the base, another *paṭṭa* in the lower section of the shaft, and a *tripaṭṭa* with a small sized medallion on the upper part of the shaft. All the *paṭṭas* are designed. Above the shaft is a huge cushion lid. Rectangular stone grilles are found next to the pilasters.

The temple stands on a high *adhiṣṭhāna* containing a *dvipaṭṭa*, a broad *gaḷa* and a *kapōta* decorated with *kuḍus*. Most of the *kuḍus* are worn out. The *gaḷa* at the back has an inscription which is completely effaced. In addition to the above mouldings the *adhiṣṭhāna* of the porch has a railing relieved with *pūrṇaghaṭas* and geometrical designs.

There are stone grilles on the outer walls, each measuring about 1.78 m × 74 cm. The pilasters in the corner of these walls are similar in design to those of the Jambulinga temple at *Bādāmi*.

On plan, the upper storey has a *garbhagṛha* and a small porch. The *garbhagṛha* facing east is square. The *garbhagṛha* measures about 2.58 m × 2.46 m. The walls contain niches which have large reliefs in them. Of these, Viṣṇu is found on the southern, Sūrya on the western and Ardhanarîśvara on the northern niches.

The porch measuring about 81 cm × 1.50 m is formed on the two pilasters. The pilasters are tetragonal and are carved with a *tripaṭṭa* and a half medallion.

Underneath the *kapōta* running above the walls is a row of geese.

THE HUCCAPPAYYAGUḌI TEMPLE

The Huccappayyaguḍi facing east consists of a *garbhagṛha*, a pillared hall and porch (Plate 18). A curvilinear *śikhara* rises above the *garbhagṛha*.

The temple stands on a high *adhiṣṭhāna*. The *adhiṣṭhāna* in the *garbhagṛha* section consists of a *upāna*, *tripaṭṭa-kumuḍa*, a *gaḷa* divided into compartments and a second *tripaṭṭa-kumuḍa*. There is a projection on the centre on each side. The mouldings of the *adhiṣṭhāna* of the porch include a *upāna*, *dvipaṭṭa*, a *gaḷa* sculptured with elephants and lions, and a *paṭṭa* with dentils.

The walls of the *garbhagṛha* house *kōṣṭhas*—one on each wall—over the projected part of the basement. These contain loose sculptures. One of them is missing. The other two are those of Narasimha and Gajāsurasamhāramūrti.

The outer walls of the hall are plain.

The square *garbhagṛha* has corner pilasters. The original deity is missing. A *linga* of a subsequent date is found now. The *dvāra* and the architrave of the *garbhagṛha* are well worked out. The jambs are divided into *śākhas* and are relieved with the coils of *nāgas*, and a pilaster. The lintel has a fine Garuḍa holding the tails of the *nāgas*. Above the door-frame is a *kapōta* relieved with six *kuḍus*. The architrave has elaborately worked out *kuḍus*. The *kuḍus* on the extremes are crowned by an *āmalaka*. The *kuḍus* are designed with Śiva-*lingas* indicating the Śaivite affiliation of the temple.

The pillared hall houses four pillars and four pilasters. These are arranged in two rows each of two pillars and two pilasters. This helps divide the halls into a nave with flat ceiling and side aisles with inclining roof. The pillars are square with a half medallion at the base and *paṭṭa* in the middle of the shaft. The *pōtikas* have a curved profile.

The beams supporting the ceiling are carefully carved with creepers, flower moulding, *yakṣa* freize, *kuḍus*, *caukis*, *dikpālakas* and other deities. The *yakṣa* freize has some of the finest reliefs of this period. These *yakṣas* are extremely articulate and in playful postures.

Of them, the one in the *gangāvataraṇa* posture is superb. The *dikpālakas* include Indra, Agni, Yama and Kubera. The other deities include Varāha, Trivikrama and Narasimha. The beams supporting the ceiling have *yakṣas* at the lower portion and look as if they bear the entire weight of the ceiling.

A large panel of Gajalakṣmî is built into the wall above the doorway of the hall and opposite the sanctum.

The pilasters of the hall have Śaiva *dvārapālas*. Behind them are two huge *nāsikas*. The one to the right houses a relief of Gaṇeśa while the other opposite to it has a fine sculpture of Mahiṣāsuramardinî.

The porch consists of two pillars and two pilasters. The pilasters bear large sized *dvārapālas*. The outer faces of the pillars bear the sculptures of *kinnara* couples and the *mithunas*. The ceiling has a fine sculpture of the dancing Śiva.

The doorway of the hall is decorated in the usual early Chālukya fashion with a Garuda on the lintel.

Flanking the entrance into the porch are *padma* (Plate 38) and *śankha nidhis*.

Above the *garbhagṛha* is the *rekha-nāgara-śikhara*. It is neither proportionate nor graceful. A *bhūmi-āmalaka* occurs after every two *talas*. The finial, including the huge *āmalaka*, is missing. The *mahānāsika* of the *sukhanāsa* bears the relief of *tāṇḍava* Śiva.

THE MALLIKĀRJUNA TEMPLE

The temple of Mallikārjuna faces east. On plan it is divided into three sections—a *garbhagṛha*, a pillared hall and a porch. The plan resembles that of the Sūrya, Huccappayyaguḍi and Tārappa temples. Above the *garbhagṛha* rises a variant *kadamba-nāgara-śikhara*.

The major part of the *adhiṣṭhāna* is hidden in the ground. However, *gaḷa* and a *paṭṭa* with *kuḍus* is noticeable. The walls are plain. There is no projection either on the *adhiṣṭhāna* or on the walls of the *garbhagṛha*.

The square *garbhagṛha* houses the original *linga*. In fact, the *linga* and the *pîṭha* are carved out of the rock used to cover the floor. The ceiling of *garbhagṛha* is octagonal and plain.

The *garbhagṛha dvāra* is ornate. It is divided into *śākhas* which are decorated with scrolls, coils of the *nāga*, rosette-cum-cashew–shaped mouldings and a pilaster model. The lintel has a flying Garuḍa holding the tails of the *nāgas*. The lower part of the door-jambs bear reliefs of river goddesses (?), *mithunas*, etc.

The architrave has a *kapōta* above the door-frame. It is designed with *kuḍus* filled with flowers. Above the *kapōta* are six lions supporting three pavilions. The central pavilion houses a *linga*. The entire architrave is indistinct because of the whitewashing.

The pillared hall houses four pillars and four pilasters. The pillars and the pilasters divide the hall into a nave and side aisles. The pillars are square. They possess a narrow *paṭṭa* in the lower part of the shaft. In the upper part of the shaft is a *tripaṭṭa* surmounted by a half medallion. The *tripaṭṭa* is designed with creepers, rosettes or couples with floriated tails. The medallions are carved with *mithuna*, *yakṣa*, Naṭarāja, *gandharva*, and Narasimha reliefs. Stylistically, the pilasters agree with the pillars. The pillared hall houses a Nandi. The ceiling of the nave is flat and plain.

The door-frame of the pillared hall is divided into *śākhas* which are embellished with creepers, a *nāga* coil with *nāga* in *añjalī*, a plaster rosette-cum-cashew designs and petals. The lower part of the jambs accommodate reliefs of *mithunas* and goddesses holding *kalaśa*. The lintel bears a Garuḍa holding the tails of the *nāgas*.

The square porch has two pillars and two pilasters. The square pillars contain a broad *paṭṭa* with a half medallion. Some of these *paṭṭas* have *kîrtimukhas* and bead chains with *mithunas*. The *pōtikas* are four-armed. The profiles are of the curved type. The pilasters are tetragonal with two-armed *pōtikas*. The ceiling of the porch is flat and it bears a large *padma* moulding.

Above the *garbhagṛha* is the variant *kadamba-nāgara-śikhara*. It is made up of seven rows of projecting slabs with a *gaḷa* in between. The *śikhara* is pyramidal in shape. The *gaḷas* are designed with *caukis*. The projecting slabs are carved with *kuḍus* containing human heads. At the top is an *āmalaka* with a *kalaśa*. There is a *mahānāsika* with an image of *tāṇḍava* Śiva in it. This acts as the *sukhanāsa* of the *śikhara*.

THE GAḶAGANĀTHA TEMPLE

The temple faces east. It consists of a *garbhagṛha* and a pillared hall. To this was added a porch at a subsequent period. A Nandi-*maṇṭapa* was also added after a few decades during the early Chālukya rule itself.

The *adhiṣṭhāna* is marked by a *gaḷa* and *paṭṭa* with *kuḍus* in addition to the usual mouldings. The *adhiṣṭhāna* of the *garabhagṛha* has projections in the centre. In the projected part, the *adhiṣṭhāna* has a multifluted *kumuda* moulding. Such projections are found on all the three sides of the *garbhagṛha*. These projections are continued on the walls in the form of *kōṣṭhas*. The pillars of the *kōṣṭhas* and the loose sculptures placed in them are missing. The *nāḷa* occurs on the left side, below the multifaced *kumuda*. The *paṭṭa* with *kuḍus* is often separated by an animal figure in the pillared hall portion. Most of these animal figures are damaged.

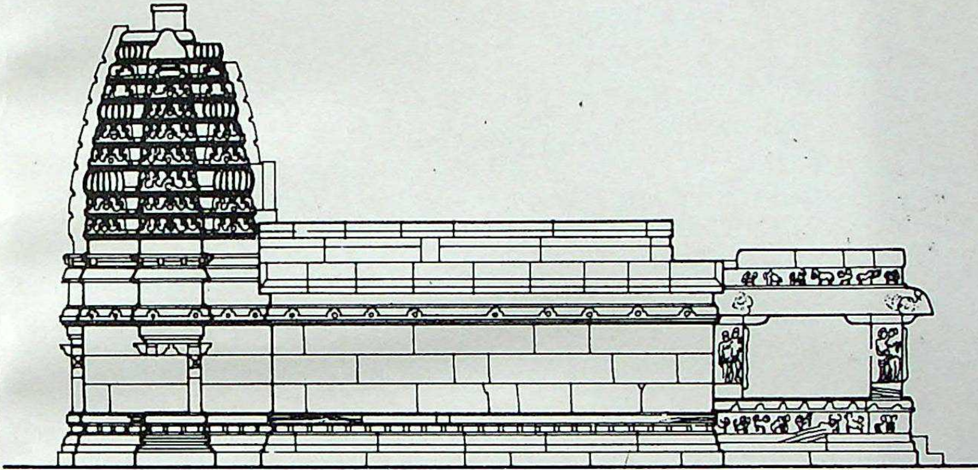
The *garbhagṛha* is almost square. Inside the sanctum is a *linga* on a black stone *pîṭha*. The *pîṭha* is obviously of a later date. The sill of the *garbhagṛha* is damaged. The *garbhagṛha dvāra* is finely carved. It is divided into five *śākhas* which are filled with rosettes, foliage and a pilaster model. The lower part of the jambs is not fluted, but it bears the reliefs of Gaṅgā and Yamunā and the *mithunas*. The lintel contains a beautifully carved Garuḍa, holding the snake hoods in the hands instead of the tails as found in most of the early Chālukya temples.

Above the *dvāra* are three rows of *śālas* with *hārāntara* consisting of *kūṭas* and each of the uppermost *śāla* is topped by a large *kuḍu*. The *śālas* have *kuḍus* which are filled with flowers. The larger *kuḍus* on the sides have *kîrtīmukhas* while the central *kuḍu* has a human head.

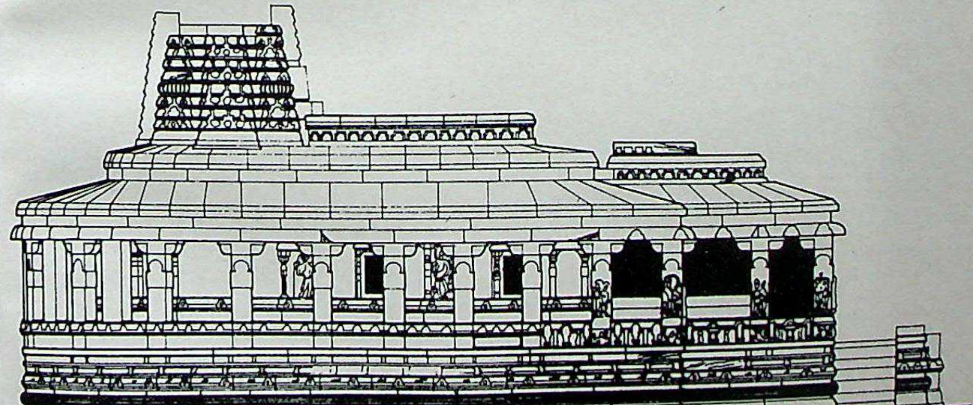
The *garbhagṛha* ceiling is flat. It is relieved with a *padma*. The *garbhagṛha* opens into a *sabhāmaṇṭapa* or a pillared hall with a raised square platform. The pillared hall houses six pillars and two pilasters. Of the six pillars, four stand on the platform and the other two are situated near the *garbhagṛha*. The pilasters are located on either side of the *garbhagṛha*. The nave of the hall is about six feet in width while the aisles are about in 4′ 19″ width. The ceiling of the nave is flat while that of the aisles is slopy.

The pillars are short but massive in appearance. They are square with a *catuṣpaṭṭa* in the middle of the shaft. It is surmounted by a full medallion. The *pōtika* is of the *taranga* type with a median band. The pillars on the platform have two-armed *pōtikas* while the others have four-armed *pōtikas*. The pilasters have single-armed *pōtikas*.

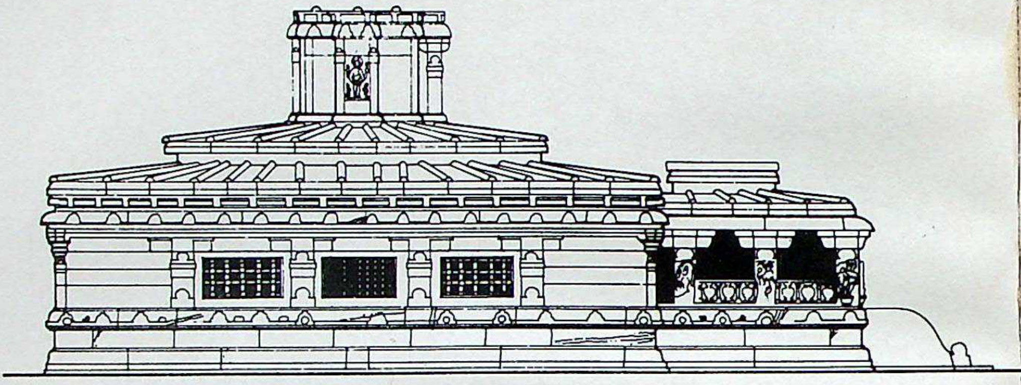
The beams are decorated with *kalpavallî* scrolls, floral designs, *kuḍus*, *caukis* with flowers and, in some cases with what look like *lingas*.



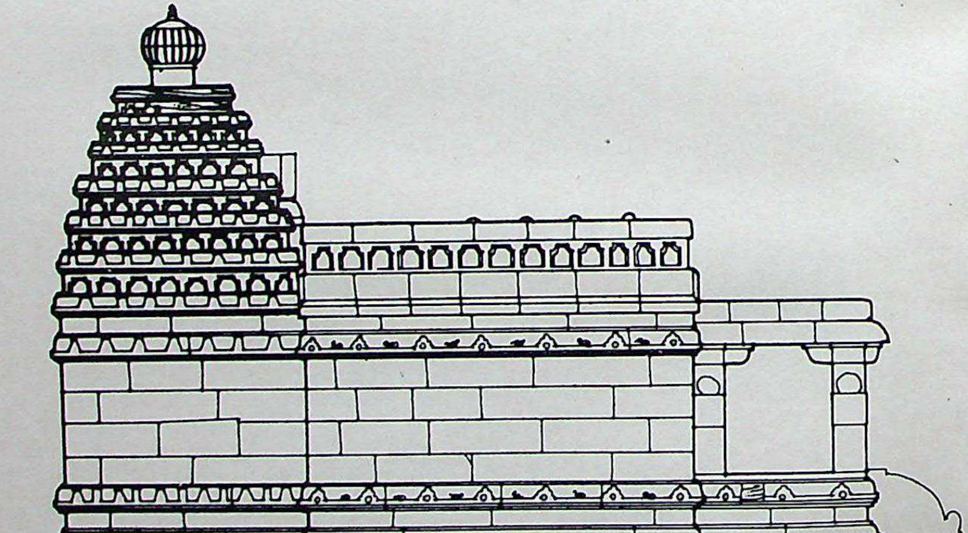
Huccappayyagudi Elevation



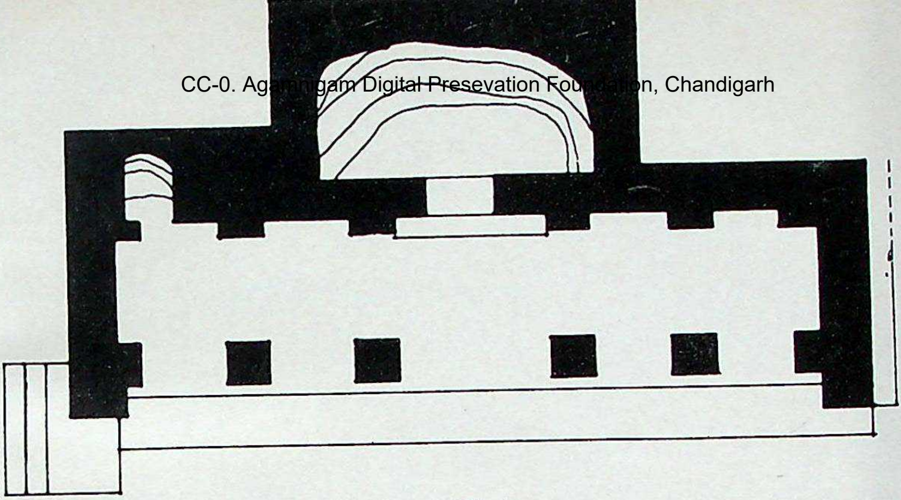
Durga Elevation



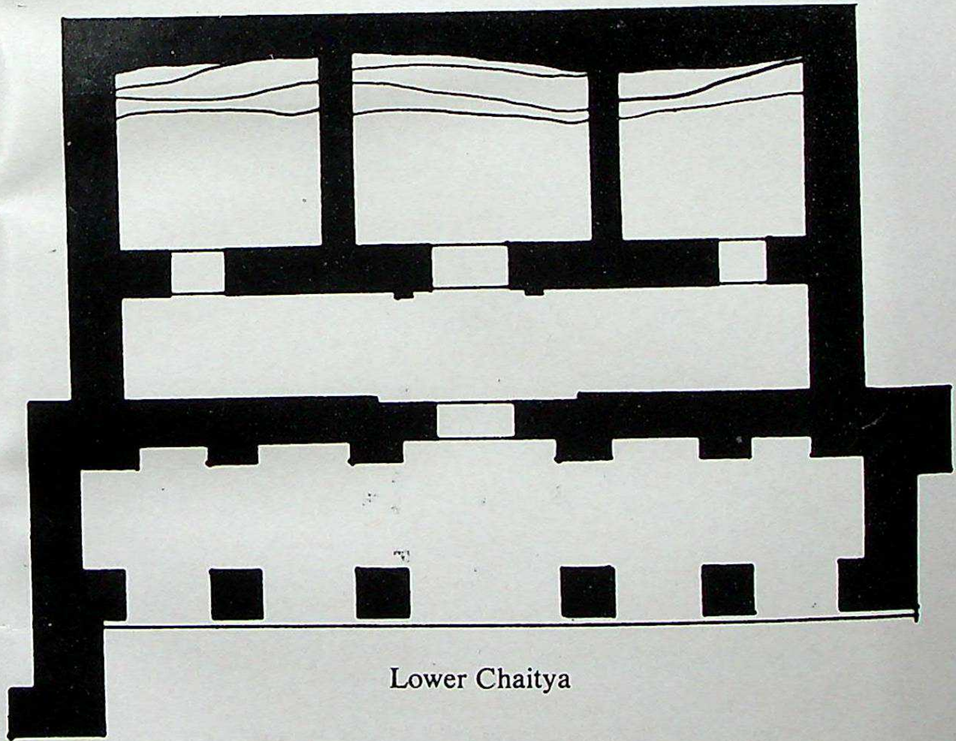
Lad Khan Elevation



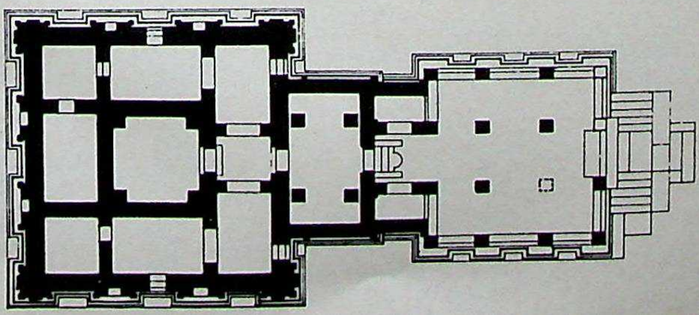
Mallikarjuna Elevation



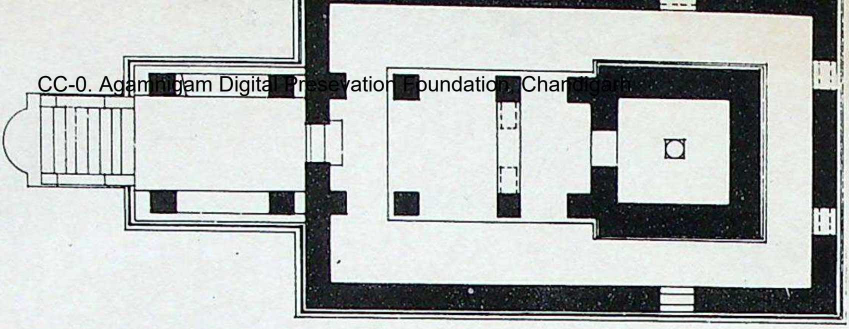
Upper Chaitya



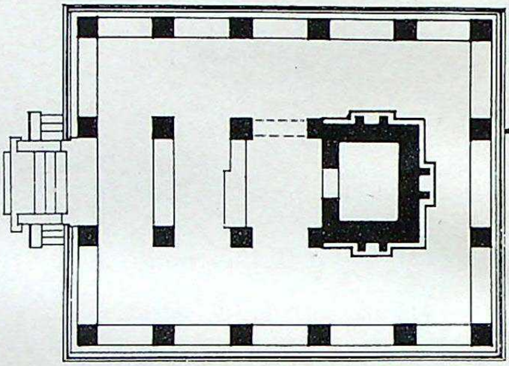
Lower Chaitya



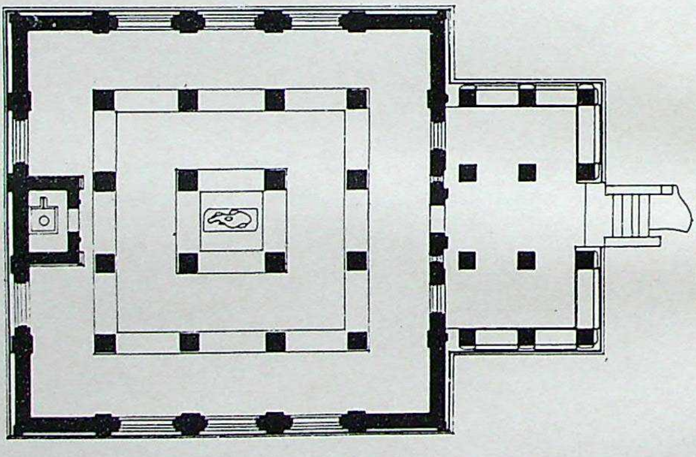
Meguti



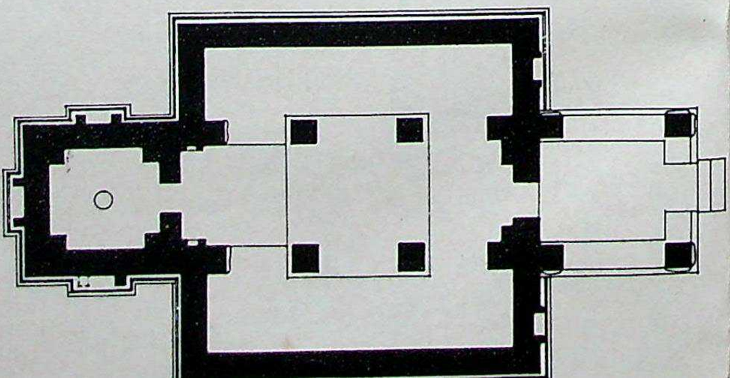
Huccimalli



Bhagavati



Lad Khan



Huccappayyagudi

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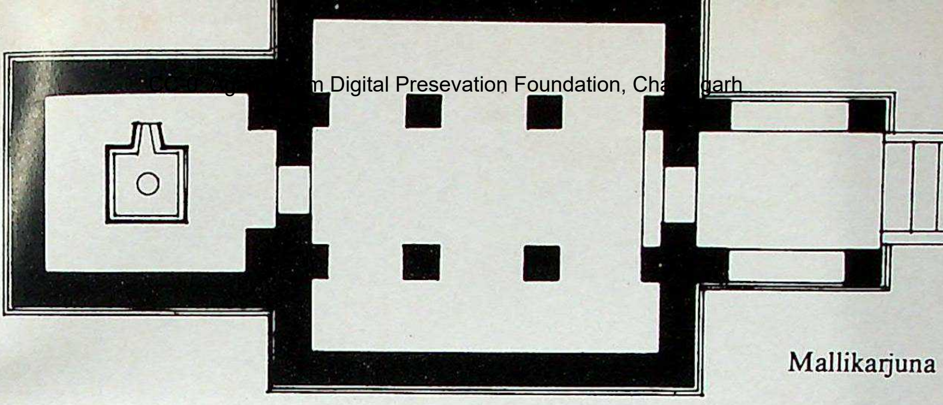
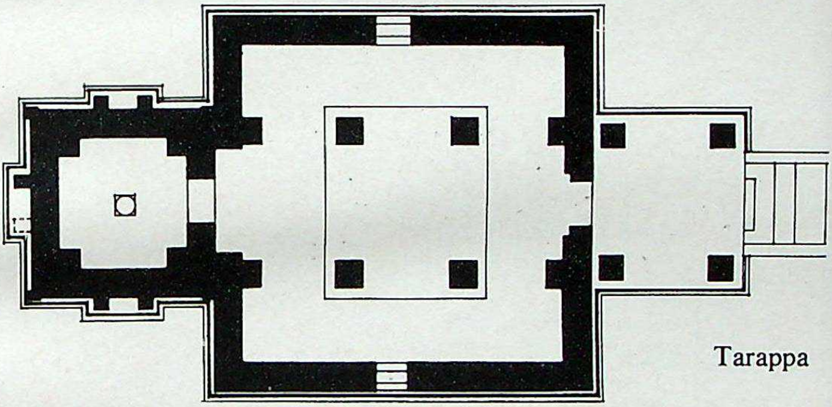
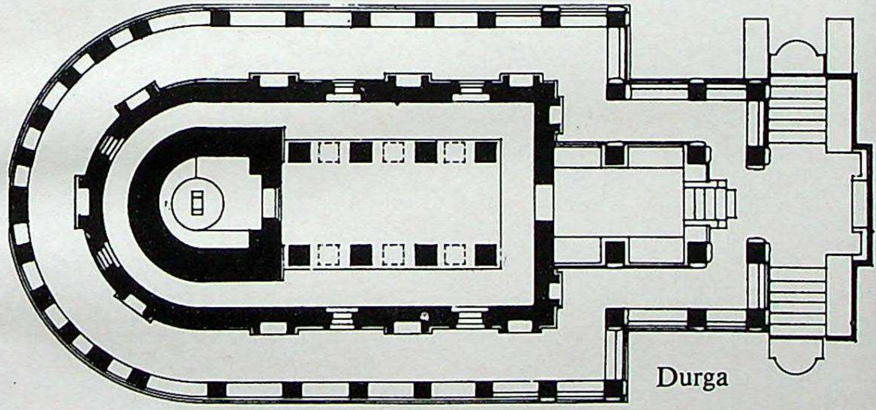


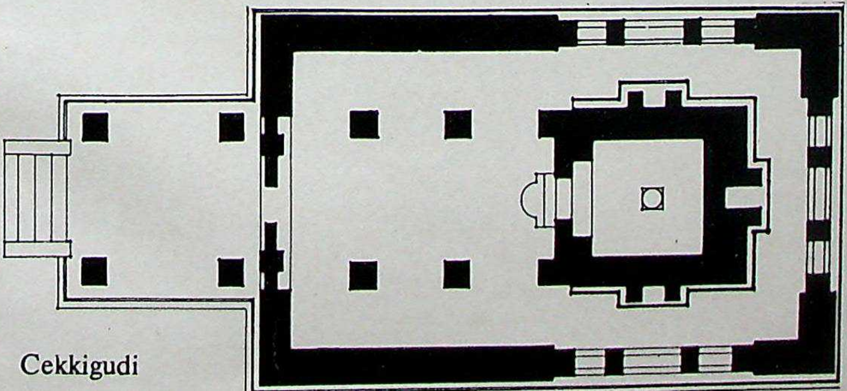
Mallikarjuna



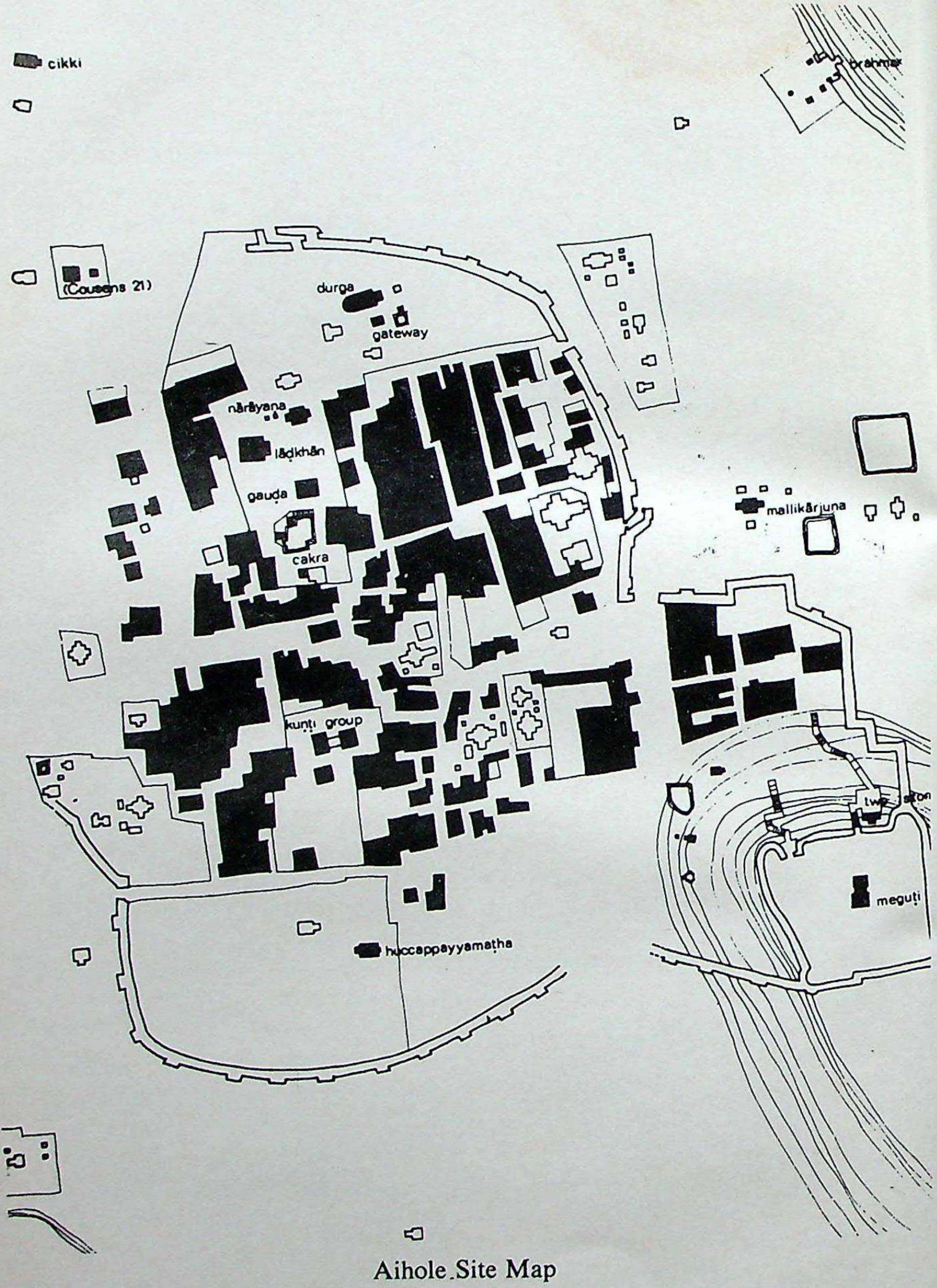
Tarappa



Durga



Cekkigudi


cikki
brahma
(Cousens 21)
durga
gateway
nārāyaṇa
lāḍkhān
gauḍa
cakra
mallikārjuna
kunti group
two ston
meguṭi
huccappayyamaṭha

Aihole Site Map

The ceiling in front of the *garbhagṛha* is a worn out sculpture of Brahmā seated on his *vāhana*. The rest of the original ceiling is replaced by modern slabs.

Adjoining the pillared hall is the porch, which is made up of two pillars and two pilasters. The pilasters are found on either side of the door. They are indented with *nāga-bandha* mouldings at corners. The *pōtika* has a horizontal median band. The pilasters stand on a *pîtha*. It can be noted here that the early Chālukya pillars and pilasters never contain a *pîtha*.

The pillars, standing on square *pîthas* have an oblong base which is succeeded by a petal-moulded octagonal *paṭṭa*, a narrow sixteen-sided band, a round shaft with a round *paṭṭa* in the middle having circular and diamond shaped designs in it, a round bell, a vase and a four-armed *pōtika* cut at a 45 degree angle with a horizontal median band. The ceiling is flat and contains a *padma* on it.

The porch was not an integral part of the temple. It was added at a later date. The shape of the pillars and pilasters suggest that the porch was probably added in the tenth or eleventh century A.D.

Over the *garbhagṛha* rises a *śikhara*. It is a variant of *kadamba-nāgara-śikhara* with pyramidal steps. The steps are decorated with *caukis* and *kuḍus*. Some of the *caukis* possess *yakṣa* figures. The rows of *kuḍus* and *caukis* occur alternatively. The sixth row of *kuḍus* is missing. There is no provision for the *sukhanāsa* in the *śikhara*. Against the *śikhara* is kept what was originally a ceiling sculpture. It is a sculpture of Viṣṇu on Garuḍa with his four arms holding *cakra, gadā, śankha* and *varada*. The panel measures about 1.30 m.

A panel of Sapta-Mātṛkas is found in the pillared hall. In the porch is a badly mutilated image of a *dvārapāla* of a later date. Probably it belonged to the same age as that of the porch.

Facing the temple is a Nandi *maṇṭap*. It consists of four pillars. The pillars are square with a *paṭṭa* and a half medallion and above the medallion is a vertical band which merges with a *tripaṭṭa* and *nāga*-like corner mouldings. Above the *tripaṭṭa* is a medallion. The *pōtikas* are cut at a 45 degree angle. The original Nandi image is missing. A black stone Nandi is kept at present on the original *pîṭha*. The ceiling of the *maṇṭap* is flat and plain. The Nandi *maṇṭap* as noted earlier appears to have been added decades after the temple was constructed.

A mutilated and badly worn out Lajja-Gaurī sculpture is found near this temple.

THE HUCCAPPAYYAMAṬHA TEMPLE

On plan the Huccappayyamaṭha consists of a square *garbhagṛha* and a rectangular hall with pillars. There is no porch as in the temples of Sūrya or Huccappayyaguḍi or Mallikārjuna temple.

The square *garbhagṛha* houses a huge *linga*. The *garbhagṛha dvāra* is divided into *śākhas* and these are designed with the *nāga* coil, floral motifs, a pilaster model with a *kumbha* and a row of petals. Three lions sit on the capital and support the upper architrave. The lower part of the jambs have river goddesses and the *mithunas*. The lintel bears a Garuḍa. The architrave has pavilions and *kuḍus*.

Adjoining the *garbhagṛha* is a pillared hall (measuring 6.50m ×8.98m). The hall is divided into the desired central nave and the side aisles by six pillars and two pilasters—three pillars and a pilaster in each row. The pillars are square. They have a *paṭṭa* and a half medallion at the base. On the top portion of the shaft is a *tripaṭṭa* and a half medallion. Above the shaft sits the *pōtika* with its arms in curvy profile. The pilasters are tetragonal and possess the same kind of *pōtikas*. The pillars are about 2.26m in height. The central four pillars stand on a raised platform. On the platform is a huge Nandi.

The pilasters on either side of the *garbhagṛha* contain sculptures of the *dvārapālas* and *mithunas*.

The beams of the nave supporting the ceiling are richly carved. They contain scrolls, tulip-like flowers reminding us of similar flowers in the Huccappayyagudi, petal row, *caukis*, etc. The ceiling contains beautifully chiselled reliefs of Śiva and Pārvatī on Nandi, Brahmā, and Viṣṇu on Ananta.

The door of the pillared hall has a sugarcane-shaped pilaster on the jambs. The lintel has a six petalled flower.

The *adhiṣṭhāna* of the temple has the usual moulds of *upāna*, *dvipaṭṭa*, broad *gaḷa* and a *kapōta* with *kuḍus* and other mouldings. The *adhiṣṭhāna* in the *garbhagṛha* portion has prominent projections. Above them were once *kōṣṭhas*, but almost all of them are missing at present. In addition to the *kōṣṭhas*, the walls of the *garbhagṛha* possess large sized *kuḍus*. The walls of the pillared hall also contain similar *kuḍus* relieved with flying figures in addition to dancers.

The cave is designed with *kuḍus* and animal figures like monkeys, horses, elephants, peacocks and flying figures.

The corner pilasters on the front bear large sized sculptures.

Whether the temple had a *śikhara* is difficult to say since nothing is found on the roof of the *garbhagṛha.*

THE SŪRYA TEMPLE

The Sūrya temple faces east. On plan, it is divided into three sections namely, a *garbhagṛha*, a pillared hall and a porch. Above the *garbhagṛha* rises a *rēkhā-nāgara-śikhara*. It resembles the plan of the Huccappayyaguḍi and Mallikārjuna temple.

The *adhiṣṭhāna* of the *garbhagṛha* has a *upāna*, *dvipaṭṭa*, a *vṛitta-kumuda* and a *kapōta*. There is a prominent projection in the centre, on each side. The *kōṣṭhas* built on the projected part are now damaged. On either side of the *koṣṭhas* are *kuḍus*, one above the other. The *adhiṣṭhāna* of the pillared hall has a *upāna*, a *dvipaṭṭa*, a broad *gaḷa* and a *kapōta* with *kuḍus*. The walls of the pillared hall are plain.

The square *garbhagṛha* houses the original *pîṭha* on which stands a Sūrya image of the later Chālukya period. The *pîṭha* is about 48 cm high. The sill of the *dvāra* is about 18 cm high. An interesting feature of the *garbhagṛha* is the presence of a pillar on each of the four corners. The pillars near the back wall, though damaged, are square in shape. The front pillars are of composite variety.

The *garbhagṛha* doorway is divided into five vertical *śākhas*. These are decorated with creepers, rosettes, pilaster model and half floral mouldings with a *yakṣa* and a Nāga in *añjalî*. The lintel has a Garuḍa holding the tails of snakes.

The architrave of the *dvāra* is decorated with three *kuḍus*. The side ones are in fact made up of two *kuḍus*, one upon the other, while the central *kuḍu* is large. The central *kuḍu* has a seated Sūrya in it. In his hands he holds *padmas*. The *sabhamaṇṭapa* or the pillared hall, which adjoins the *garbhagṛha*, has a raised square platform and four pillars. There are also four pilasters. The pillars are short and square with a *madhya-bandha*. Profiles of the two-armed *pōtikas* are curved. The pilasters which are located by the side of the *garbhagṛha* doorway and behind the doorway of the *sabhāmaṇṭapa* along with the pillars divide the *sabhāmaṇṭapa* into a central nave (measuring about 2.66 m, and two side aisles measuring about 1.60 m each). The ceiling of the nave is flat and most of the original ceiling is missing. The ceiling in front of the *garbhagṛha* bears the relief of a seated Brāhma. The relief is, however, badly worn out.

The *dvāra* of the *sabhāmaṇṭapa* is simple without a lintel.

The square porch has four pillars. The pillars are square with a *madhya-bandha*, The *pōtikas* are four-armed, with their profiles curved. The left pillar in front of the *dvāra* has an inscription on it. A stone bench is built on either side of the porch. The bench on the right side is missing. The ceiling of the porch is flat. A part of the original ceiling is missing.

Above the *garbhagṛha* is the *rēkhā-nāgara-śikhara*. It is difficult to guess whether there was any row of *vyāḷavāri* below the *śikhara*, because the *śikhara* is badly worn out. In the *śikhara*, the *rāhāpāga* is not significant. The sides of the *śikhara* too are not markedly curvilinear. A major portion of the *śikhara* is missing. Some of the *kuḍus* in the *śikhara* are filled with human heads. The *sukhanāsa* has a basement of about 61 cm in height. On this was once placed the *mahānāsika* of about 1.35 m in height which is now kept against the basement. The *mahānāsika* is mutilated. It contains the sculpture of Sūrya riding on a chariot drawn by seven steeds, driven by Aruṇa. The sculpture is partly damaged.

THE TĀRAPPA TEMPLE

The Tārappa temple on plan has a *garbhagṛha*, a *sabhāmaṇṭapa* and a porch (Plate 36). It faces east. A *rēkhā-nāgara-śikhara* rises above the *garbhagṛha*.

The high *adhiṣṭhāna* of the *garbhagṛha* has broad projections in the centre on each side. The various members of the *adhiṣṭhāna* are the *upāna*, *dvipaṭṭa*, *gaḷa*, multifaceted *kumuda gaḷa* and *paṭṭa* with *kuḍus*. Instead of the *kumuda*, the *bhadrabhāga* makes its appearance in the projected part. The *adhiṣṭhāna* of the *sabhāmaṇṭapa* has a *upāna, dvipaṭṭa, gaḷa* and a *paṭṭa* with the lower half projecting and containing *kuḍus*. The *adhiṣṭhāna* of the porch resembles that of the *sabhāmaṇṭapa*.

The *garbhagṛha* wall above the projected portion of the *adhiṣṭhāna*, has *kōṣṭhas*. The *kōṣṭhas* are now empty. The walls of the *sabhāmaṇṭapa* are plain. This plain monotony of the walls is broken by a *ghana-dvāra*. From inside, the *ghana-dvāras* are placed at a height of about 50 cm from the floor level. A *sōpāna* leads into the porch.

The *garbhagṛha* has a *linga*. Its *pīṭha* is damaged. The *garbhagṛha* doorway is about 1.90 m×1.90 m. It seems to have been left unfinished. A rampant lion is carved in one of its *śākhas*. The lintel has a Garuḍa. The architrave has three *kuḍus*. The *kuḍus* on the sides contain the reliefs of Brahmā and Viṣṇu, while the central *kuḍu* bears the relief of Naṭarāja accompanied by a *ūrdhvaka* drummer. The sill is about 18 cm in height.

The *sabhāmaṇṭapa* is square. It accommodates four pillars and four pilasters. The pillars and pilasters divide the hall into a nave and side aisles. The pillars are square, but rather tall, and are provided with medallions and *tripaṭṭās* and *paṭṭas*. The *pōtikas* are two-armed and are set with *tarangas* and the median band. The pilasters resemble the pillars in design.

The beams in the *sabhāmaṇṭapa* are decorated with *kuḍus* which are filled with floral mouldings and different creatures like peacock, elephant, goose, boar, etc. The beams that support the nave ceiling are curved with *yakṣa* sculptures in different postures. Two of the *yakṣas* have a jeering monkey each on their shoulders.

The ceiling of the nave is flat and plain while that of the aisles is slopy.

The *sabhāmaṇṭapa* is adjoined by a porch. It is set at a lower level than that of the *sabhāmaṇṭapa* by about 23cm. The porch is square. It has four pillars which are square and contain *pōtikas* with curvy profiled arms. The front pillars are four-armed while the other two are three-armed. The ceiling of the porch is flat and plain.

The doorway of the *sabhāmaṇṭapa* is plain and it bears a Garuḍa on the lintel.

On the wall by the *garbhagṛha* doorway is a sculpture of a worn out Gaṇeśa. Facing it, on the other wall, is an unsculptured slab. Probably it was meant to bear a relief of Mahiṣāsuramardinî. The image of Mahiṣāsuramardinî and a panel of the Sapta Mātṛkas are found in the *sabhāmaṇṭapa*.

Above the *garbhagṛha* rises the *śikhara* of the *rēkhā-nāgara* type. Below the *śikhara* is a *vyāḷavāri* row. The *rāhāpāga* of the *śikhara* tapers as it rises. A *bhūmi-āmalaka* occurs after two courses of *kuḍu* blocks which have human heads in the central *kuḍus* and pilasters in the rest. On the inner side, the *āmalakas* have *nāgas* under a *vitāna*. The *bhūmi-āmalakas* that come above these have flying figures. In all there are three rows of *bhūmi-āmalakas*. The size of these is reduced as the *śikhara* rises in height. Above the last *bhūmi-āmalaka* sits a flat *phalaka* on which was once placed a huge *āmalaka*. But it is missing now. The *sukhanāsa* houses a *mahānāsika*. The *mahānāsika* bears a fine relief of *tāṇḍava* Śiva.

Facing the temple, but a little to its right, is a huge Nandi image; to the left of the temple is a large well.

THE JYOTIRLINGA GROUP OF TEMPLES

This group of temples which lies to the south of Rāvaṇapaḍi cave, to the northeast of the Durga temple, and to the north of Cikkeśvara group of temples, consists of as many as nine temples, and a pillared hall. This group is named after a *linga* placed in temple No. VII of this group, which is locally called Jyotirlinga. There are four temples in a row facing west. To the west of temple No. IV is temple No. V facing north. Temple Nos. VI and VIII are situated in a row facing east. Temple No. VII, referred to as Jyotirlinga, too, faces east.

The Jyotirlinga V Temple

It is situated to the right of temple VII of the same group. It has a *garbhagṛha* and a porch. Unfortunately, the walls of the *garbhagṛha* are missing. Only the *adhiṣṭhāna* is intact. On plan the *garbhagṛha* is square. Adjoining the *garbhagṛha* is an open porch. It stands on an *adhiṣṭhāna*, mostly buried. The porch measuring about 2.30×2.43m is made up of two pillars and two pilasters.

The pilasters are placed against the missing *garbhagṛha* wall. These are tetragonal. There is a *paṭṭa* at the base superseded by a half medallion. Above the medallion a vertical band starts and merges with a rectangular *paṭṭa*, which is designed in one instance, with a half medallion above it and the vertical band continues above the medallion. The *pōtika* is one armed and is damaged. It has *tarangas* and a median band. The median band is designed like a ram.

The pillars are placed at the entrance into the porch. They are similar in design to those of the pilasters. The *pōtikas* are four-armed. The arms facing the other pillar and the pilasters are long-armed, while the rest are short-armed. The long-armed *pōtikas* of the *taranga* variety with a median band which is designed like a ram, while the short-arms have a lion head in the median band. The pillars are about 1.30m in height. The long arms are about 25cm in width and about 20cm in height, while the short arms are about 13cm in width.

A part of the *tulābhāras* is missing now. There is a slab relieved with figures of *mithunas*. A slab with reliefs is also found near the porch—this may have originally formed part of the structure.

A part of the ceiling is also missing. The flat ceiling is divided into nine compartments and each has a relief. These sculptures represent the *dikpālakas*. Those found at present are those of Iśāna, Kubēra, Niṛutti, Indra and Yāma. The other three sculptures are missing.

A flight of steps leads into the porch. On either side of it are *yakṣa* images which are badly worn out. Probably they represent the *nidhis*.

A Nandi *manṭap* faces the temple. On the four corners of the *manṭap* are four pillars. The outer faces of the pillars are carved with sculptures. The inner side of the pillars contain carvings similar to those of the pillars of the temple. The pillars have a half medallion in the lower part of the shaft. Above the medallion a vertical band is found which ultimately merges with a *tripaṭṭa*. Above the *tripaṭṭa* is another half medallion from the top of which the vertical band emerges again. All the mouldings of the pillar are richly carved with floral designs except in a few instances. A four-armed *pōtika* with two long arms and two short arms surmounts the shaft. The *pōtikas* bear *taraṅgas* with a median band designed like a ram in the long arms while it is designed like a *simhamukha* in the short arms. The *pōtikas* are badly worn out. The pillars are about 1.30m in height and about 30½cm in width. The long arms of the *pōtika* are about 28cm in width and about 15cm in height while the short-armed ones are about 15cm in width.

The ceiling of the *manṭap* is missing, The various pillar sculptures of the *manṭap* are the following: front right pillar: *dvārapāla* and a *mithuna*; front left pillar: *dvārapāla* and a divine *mithuna*; rear left pillar: *kinnaras* and a *mithuna*; rear right pillar: *mithunas*.

A worn out sculpture of a Nandi, about 76cm in height is found in the centre of the *manṭap*. The *manṭap* measures about 1.70m × 1.73m.

The Jyotirlinga VI Temple

Located to the right of Jyotirlinga V temple, this temple faces east. Nothing more than a flight of steps and the plinth of the *garbhagṛha* is found now. This temple does not possess a porch like the temple V of the group.

Facing the temple is a Nandi *manṭap* formed by four pillars. The pillars like the *maṇṭap* pillars of temple V, possess sculptures on the outer faces. The inner faces of the pillars are similar in design to the pillars of temple V. But here the various mouldings are uncarved. Above the shaft of the pillar is a *taraṅga-pōtika* with a median band. The long arms of the *pōtika* have *taraṅgas* while the short arms have curvy profile. The pillars are about 1.27m in height and about 30cm in width. The long arms of the *pōtika* are about 33cm in width and about 2.13m in height.

The *maṇṭap* measures about 1.73m × 1.78m. The ceiling is flat and plain. A part of it is missing. In the *maṇṭap* is a worn out image of Nandi. The image is about 79cm in height.

The outer surfaces of the pillars contain sculptures. Most of these are worn out due to weathering. These are: front right pillar: *dvārapāla* in the *tribhanga* and Brahmā in the *samabhanga* posture; front left pillar: *dvārapāla* and Varāha with Bhudevi on the shoulder; rear left pillar: Trivikrama with Bali and Vāmana; rear right pillar: Ardhanārīśvara and a completely worn out sculpture.

The Jyotirlinga VIII Temple

It is a single-celled structure. The *garbhagṛha* measures about 1.78m × 1.78m. The *garbhagṛha dvāra* is plain but for the recesses and projections of the door-jambs. The passage measures about 58cm × 1.40m. There is no dedicatory block.

The *adhiṣṭhāna* of the temple is covered by earth. The *nāḷa* is fitted on the left side.

The walls at the four corners have pilasters. Such corner pilasters are found in the Jambulinga at Bādāmi and the Lāḍ Khān at Aihoḷe. They are tetragonal throughout. In an instance, there is a half oval-shaped moulding at the bottom of the shaft. Above the shaft is a thick square lid and above the lid sits a square abacus. Above the abacus is a two-armed *pōtika* with curved profiles. Some of the *pōtikas* are half finished.

The right wall has a row of figures each separated by a row of garland which runs from one end to the other. The figures, found on the top portion of the wall, wear *hāras* and *kankaṇas*. Some of the figures are in a flying posture, and some in acrobatic postures. Above this row of figures runs a floral band of about 13cm in height.

The upper portion of the back wall bears the reliefs of Śiva and Pārvati engrossed in playing *causa*. The play is witnessed by Nandi, Gaṇeśa, musicians and others. The panel is about 30 cm in height.

But for a frieze of *gaṇas*, the left wall of the *garbhagṛha* is plain. There are six of them with a garland running from one end to the other. The *gaṇa-tara* is about 23cm in height. Above the *gana* freize is a floral band of about 13cm in height.

The cave of the temple is convex-shaped. Underneath the cave runs a row of geese.

The *garbhagṛha* is empty. The ceiling is plain. Adjoining the *garbhagṛha* there is no other component at present. But it seems to have contained a porch as indicated by the *adhiṣṭhāna* of the *garbhagṛha* which is abruptly cut off in the front portion of the structure.

THE DURGA TEMPLE

The Durga temple faces east (Plates 21). It is apsidal on plan. It consists of an apsidal *garbhagṛha*, an apsidal *pradakṣiṇāpatha*, a pillared hall, a porch and an apsidal outer *pradakṣinapatha*. An additional feature of this temple is a gateway on the southern side.

The *garbhagṛha* has a high *adhiṣṭhāna* consisting of a *upāna*, *dvipaṭṭa*, *gaḷa* and *kapōta*. The *kapōta* has *kuḍus* on the surface. The wall is plain.

The *garbhagṛha* is placed on a higher level than that of the pillared hall. The *dvāra* contains scrolls and a pilaster on the *śākhas*. The lintel is absent. The architrave above the doorway probably contained pavilions. It is completely damaged.

The *pradakṣiṇāpatha* is spacious. Enough light gets into this passage through a number of stone grilles.

Adjoining the *garbhagṛha* is the pillared hall, measuring about 6.14 m × 7.56 m. It is divided into a central nave and side aisles by the eight pillars, four in each row. Most of the pillars are damaged. The pillars are tall and square in shape. They have a *paṭṭa* and a half medallion at the base. The medallion is carved with floral designs. In addition to these, the shaft has another *paṭṭa*, a *tripaṭṭa* and a half medallion. The *paṭṭa* and the *tripaṭṭa* along with the half medallion are relieved with *yakṣas*, *mithuna*, peacock, elephants, *makara*, *simhamukha*, rosettes, and several gods and goddesses. The pillars do not contain *pōtikas*. The beams are badly damaged. They once contained scrolls, pavilions, bead chains, etc. As the original flat ceiling is missing, some slabs are put at present in their place. Some of the *caukis* just below the ceiling, are converted into ventilators.

The doorway of the pillared hall is exquisitely finished. The *śākhas* and the Garuḍa on the lintel bearing the tails of the *nāgas* are boldly executed. The *kuḍus* on the architrave contain indistinct reliefs. The passage measures about 2.63m × 1.20m.

Adjoining the pillared hall is the porch. It consists of four pillars that are placed on a stone bench. The *adhiṣṭhāna* of the porch consists of a *upāna*, a *tripaṭṭa*, a *gaḷa* relieved with Ramayana sculptures, and a *kapōta* moulding. The *kapōta* is decorated with *kuḍus*.

The pillars of the porch are short and square. The shaft is decorated with a *paṭṭa*, a circular medallion, a *tripaṭṭa* and another medallion. All these are richly carved. The *paṭṭas* are designed with dancing scene, drummers, musicians, peacock with a floriated tail, a wrestling bout, a row of soldiers, etc. The medallions contain the reliefs of *mithunas* and *gandharvas*. The pillars are about 1.98 m in height. The *pōtika* is *taraṅga*-shaped with the median band designed like a lion. The pillar, in addition to the *paṭṭas* and medallions, has large figure sculptures on the outer face. These include Narasimha slaying Hiraṇyakaśipu, Ardhanārîśvara (Plate 43) and *mithunas*.

The beams are richly carved with a row of geese, *kōṣṭhas* or pavilions. The latter are filled with the reliefs of *mithunas*, Śurya and other deities.

The flat ceiling of the porch houses two fine sculptures of a Naga accompanied by attendants and a *matsya-cakra* (Plate 49).

The porch measures about 3.98m × 2.95m.

The stone bench runs on the three sides of the porch barring a small passage about 33cm in height and about 48cm in width which leads into the porch.

The *adhiṣṭhāna* of the pillared hall and the outer space have the mouldings of a high *upāna*, a *tripaṭṭa*, a *gaḷa* and a *dvipaṭṭa* with *kuḍus*. The *gaḷa* is relieved with scrolls and *yakṣas*. The *adhiṣṭhāna* has as many as eleven projections. Of these, two are on the front side. Above the projections are built *kōṣṭhas* on the walls. These *kōṣṭhas* are crowned by huge *nāsikas*. Besides the *kōṣṭhas*, the wall contains stone grilles. Like the *kōṣṭhas* the latter too are surmounted by *nāsikas* and other designs. The *kōṣṭhas*, the *nāsikas* and the stone grilles are richly carved. The *makara-tōraṇa* above one of the stone grilles is extremely ornate. The *kōṣṭhas* contained loose sculptures, but only a few of them are found at present. These include the sculptures of Harihara, Viṣṇu on Garuḍa (Plate41), Mahiṣāsuramardinî, Varāha, Vṛṣabha-vāhana, Śiva and Narasimha. Another loose sculpture which was once placed in one of the *kōṣṭhas* about 1.37 × 76 cm is that of Bhairava, at present kept in the small temple in front of the Durga temple.

The outer *pradakṣināpatha* is wider than the inner, closed, *pradakṣiṇā*. At the extreme end of the outer *pradakṣiṇāpatha* is a stone bench. A number of pillars are located on this bench. These pillars are square in shape and simple in design. The pillars of the outer row contain large reliefs (Plate 37) mostly *mithunas*. Some of these are among the finest of the early Chālukya sculptures. There are altogether 28 pillars around the passage. The stone bench is about 1.9 m in height.

The ceiling of the outer *pradakṣiṇāpatha* is slopy.

The temple stands on a very high *adhiṣṭhāna*. Excluding the railing it is about 2.2 m in height, otherwise it is about 3.5 m in height. The *adhiṣṭhāna* consists of a *upāna*, a *dvipaṭṭa*, a *gaḷa* a multifluted *kumuda*, a narrow *gaḷa* and a *tripaṭṭa*. Above this comes the stone bench without the back seat. The front railing is decorated with *yakṣas*, pavilions, rampant lions, false windows etc., but most of it is worn out now. The mouldings of the *adhiṣṭhāna* are partly damaged.[4]

There are two flights of steps built on the sides of the front portion of the temple.

Once there was a huge monolithic figure of a lion near the right entrance which appears to be now in Bangalore.

Above the *garbhagṛha* rises the *rékhā-nāgara-śikhara*. The top portion of it has fallen. The huge *āmalaka* lies near the temple.

The gateway, built to the right of the temple, is lofty (Plate 23). It has a central passage formed by pillars and a compartment on either side. Excepting the pilasters, the outer walls of the gateway are plain. On top of the gateway is placed a huge *kuḍu* which bears the relief of Sūrya.

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[4] The Archaeological Survey of India has made an attempt to restore the damaged mouldings. But the workmanship is sub-standard. The *kuḍu* and animal mouldings as well as rosette mouldings in no way resemble the early Chalukya motifs. In one or two instances of the later Chalukya type are introduced. Moreover, certain motifs alien to the early Chalukya school are introduced. The earlier these restored motifs are removed, the better.

THE CEKKIGUḌI TEMPLE

The temple faces east. On plan it consists of a *garbhagṛha*, a *pradakṣiṇāpatha*, a pillared hall and a porch.

The *adhiṣṭhāna* is characterised by the presence of a *gaḷa* and the *kapōta* moulding. The latter is carved with *kuḍus*.

The *garbhagṛha* stands at a higher level from that of the pillared hall. A flight of steps leads into the sanctum. The *adhiṣṭhana* of the *garbhagṛha* consists of a *upāna*, *dvipaṭṭa*, *kaṁpa*, *kaṇṭha*, *vṛittakumuda*, *kaṇṭha*, *kaṁpa* and *dvipaṭṭa* with the *kuḍus*. There is a broad projection in the central section of the *adhiṣṭhāna* on all the three sides. The projection is very prominent. Above the projections are the *kōṣṭhas* on the walls. These *kōṣṭhas* are very deep. They have a doorway with *vālabhî* of rafter ends and a *kapōta*. Sculptures, which once occupied the *kōṣṭhas*, are now missing.

The *garbhagṛha dvāra* is carefully carved. Its doorjambs are divided into five *śākhas*. They are designed with scrolls with a *yakṣa* at the bottom, the Naga coil with a Naga in the *añjalî* under a *vitāna*, rosette-cum-cashew mouldings, a pilaster with *pūrṇaghaṭas* at the lower and upper parts of the shaft and another creeper band. The lintel bears a flying Garuḍa holding the tails of the *nāgas*. The architrave is elaborately carved. It consists of three *kuḍus*. Two of these are carved above the pilasters of the door-jambs and the central one above the Garuḍa lintel. The *kuḍus* on either side are crowned by an *āmalaka* with *kalaśa*. The *kuḍus* contain the reliefs of Brahmā in *samabhanga*, Vṛiṣabhavāhana Śiva and Viṣṇu.

The *garbhagṛha* houses a huge *linga*. Its *pîṭha* is damaged.

The *pradakṣiṇāpatha* is spacious. In order to light this passage large stone grilles are fitted into the outer walls.

The pillared hall consists of four pillars and four pilasters. The pillars are the most ornate of those found in the temples at Aihoḷe and for that matter of the early Chālukya pillars. These are basically square. On the upper part of the shaft is the usual *paṭṭa* with half medallion and the corner medallions. These are repeated in a topsyturvy way forming a narrow octagonal neck. The corner medallions are almost like the *nāga* hoods. The *paṭṭa* is carved with *kîrtimukhas* from whose jaws issue forth bead chains, lions with riders and floral designs. The medallions are carved with peacock and *makaras* having an arabesque tail and the upper medallions are designed into half *padma* mouldings. The corner mouldings are converted into flowers. The four-armed *pōtikas* are richly carved with reliefs of *padmas* and other floral designs. *Pōtikas* of this type are not met with in any of the early Chālukya temples.

The pilasters of the hall are of two types. The first type consists of pilasters which are carved with a beautiful *pūrṇaghaṭa* overflowing with foliage. The *pūrṇaghaṭa* is placed upon a *padma*. The upper part of the shaft has a *paṭṭa* and half and corner medallions. There is also the narrow octagonal neck. The medallions are carved *padmas*. On the top section, too, is a *pūrṇaghaṭa*. The *pōtikas* are of the *taraṅga* type. The second type of pilaster contains a *pūrṇaghaṭa* with overflowing foliage. The *pūrṇaghaṭa* is borne by *yakṣas*. The shaft is octagonal. The *paṭṭa* on the shaft is designed with *kîrtimukhas*, *padma* mouldings and beadchains. The *pōtikas* are of the *taraṇga* variety.

The ceiling of the nave in the pillared hall is flat. It is divided into two *ankaṇas* The lower sections of the beams supporting the ceiling have *yakṣas* underneath. There are *caukis* on the beams. Some of these are converted into ventilators to admit light on the ceiling sculptures. The entire ceiling is adorned with reliefs of deities like Viṣṇu on Ananta, Naṭarāja, Trivikrama etc.

The doorway of the pillared hall is simple.

The outer walls of the pillared hall is built with large stone grilles. There are in all nine grilles—three on each side. The grilles are separated by pilasters. The arrangement of the grilles is not carefully planned. It lacks the grace of similar arrangement in the Lāḍ Khān. The windows in the Cekkiguḍi measure about 1.17m × 1.40m and 1.40m × 66cm.

The pillared hall is adjoined by a porch. There are four pillars in the porch. The pillars are simple with only a *madhyabandha*. The profile of the *pōtikas* is curved. The flat ceiling has a *padma* moulding.

Above the roof are the remains of *karṇa kūtas*. Whether the temple had a *śikhara* is difficult to conjecture.

The front wall of the pillared hall has an inscription which is completely effaced.

THE KONTGUDI TEMPLES

The Kontgudi Temple I

It faces east. On plan, the temple consists of a pillared hall and a *garbhagṛha* against the back wall of the hall.

The rectangular hall measuring 11.88m × 6.9m. It consists of three rows of pillars running from north to south. The facade has six pillars. The other two rows have four pillars each. The second row has two pilasters, one on each side. The front pillars are square 51cm in width and short 1.27m in height. The pillars stand on a *kakṣāsana* which runs around the border of the hall. The pillars have a three-fourths medallion at the base and a vertical band which emerges on top of the medallion and runs up and merges with a *paṭṭa* on the upper part of the shaft. Above the *paṭṭa* is another three-fourths medallion. Over the shaft sits a *pōtika* with a median band. The profiles of the *pōtikas* is curved. The corner pillars have four-armed *pōtikas*. The *pōtikas* are about 1.7cm wide and about 33cm in height. The arms are about a foot wide. The outer faces of the pillars contain sculptures of Ardhanārîśvara, Rati-Manmatha, Narasimha, Trivikrama etc. The pillar to the right of the entrance is missing. It is now replaced by a square block of stone. The distance between the pillars varies from 1.83m to 1.98m.

The second row of pillars consists of four pillars and two pilasters. The pillars are square and baseless. The side pillars have a medallion in the lower part of the shaft. In the upper part of the shaft is a *paṭṭa* and a medallion. The lower medallion and the *paṭṭa* are connected by a vertical band. This band is continued on the upper medallion also. The pillars are about 2.13m in height and about 46cm in width. Above the shaft sits the four-armed *pōtika* with a curved profile and a horizontal median *paṭṭa*. The other two pillars are of the same design but the medallions are chased with floral designs. The *paṭṭa* measuring about 51cm × 51cm is carved with *kîrtimukhas*, beaded chains, floral designs, rampant lions and rosettes. The *pōtikas* resemble the *pōtikas* of the above mentioned pillars of the same row. The pilasters resemble the pillars in design, with only the vertical band missing. The *pōtika* is single-armed.

The distance between the first row and the second row of pillars is about 1.52m. The distance between the two central pillars of the second row is about 2.43m.

The back row has four pillars. They are square, baseless, and resemble the central pillars of the second row. The side pillars have three-armed *pōtikas*, while the two central pillars have two-armed *pōtikas*. The two central pillars on their east contain the sculptures of *dvārpālas*. The distance between these two pillars is about 2.31m.

Between the back and the central rows of pillars there is a flat ceiling. The rest of the ceiling of the hall is slopy. This flat ceiling is divided into three *ankaṇas*. The flat ceiling houses three panels of sculptures depicting Brahmā, Śiva and Viṣṇu.

The horizontal beam on the side pillars has *kuḍus*. The right *ankaṇa* has a *hāra* of *kūṭa*, *śāla* and *kūṭa* on the beam facing west with a *hārāntara* in between, a *kūṭa* on external sides, a *śāla* in the middle and a projected *kuḍu* between them. To the east is a *kūṭa*, *śāla* and *kūṭa* with *hārāntara*. The *kūṭas* and *śālas* decorated with a *kuḍu*. The *hāra* facing north has also a projecting *kuḍu* on either side of the *śāla*, but it is without the connecting cloisters.

The central *ankaṇa* has a *hāra* of *śāla*, *kūṭa*, *śāla*, *kūṭa* and *śāla*. The *hāras* of the left *ankaṇa* resemble the *hāras* of the right *ankaṇa*. The *kūṭas* and *śālas* are decorated with a *kuḍu*. The *kūṭas* have single finials. Above the horizontal beam is the *vyālavārî* row.

The beams of the central pillars of the second and back row running eastwest contain sculptures of flying figures.

Against the back wall of the hall, and between the two central pillars of the back row, is the *garbhagṛha*. It is about 1.58m×2.18m from outside and about 1.22m×1.70m inside. The *garbhagṛha* door passage is about 1.22m×56cm. It has a sill of about a foot high. The *adhiṣṭhāna* of the *garbhagṛha* is about 1′ 2″ in height. It is damaged.

The *garbhagṛha dvāra* is divided into five *śākhas*. The lower part of the jambs is plain. The *śākhas* contain rosettes, creeper and floral bands, a pilaster and a row of petals. The lintel has a Garuḍa.

The *kapōta* above the door bears *kuḍus* and in the middle a floral design. Above the *kapōta* runs a *vyālavārî*. The *hāra*, above the *kapōta* consists of three *śālas*. They come directly above the *kuḍus* of the *kapōta* and the central *śāla* comes above the floral design on the *kapōta*. The *śālas* are sent with a *kuḍu*. The *hārāntara* consists of *kuḍus* over wagon-shaped domes which connect the *hāra*. Above the *śālas* is the horizontal beam supported by two lions issuing from the jaws of *makaras*. The central portion of the beam has a *padma* in addition to a Gajalakṣhmī sculpture.

But for *kōsṭhas*, the wall of the *garbhagṛha* is plain. The *kōṣṭha* on the right side wall has the sculpture of Natarāja while that of the left wall has the sculpture of Viṣṇu. The *nāla* of the *garbhagṛha* occurs on the left side.

The *garbhagṛha* of this temple is not an afterthought as in the temples of Laḍ Khān and Konṭguḍi II.

A pillared pavilion connects Konṭguḍi I and Konṭguḍi II. This pavilion is a subsequent addition. The pavilion has four tall pillars. They are well over 3m high. The lower portions of the shafts are indented square in shape with a triangular moulding on it, surmounted successively by a *paṭṭa* and an indented square shaft, an oblong *paṭṭa* and an indented square shaft and finally it has a four-armed *pōtika*. An added feature of the pillars is the reliefs of *yakṣas* and *yāḷis*. The *yāḷis* support the ceiling of the pavilion. These *yāḷis* and the *yakṣa* figures in the round are imposing. The ceiling of the pavilion is flat. It has a *padma* in the centre.

The Kontgudi Temple II

The temple is almost square, on plan. It consists of a hall which is enclosed on the three sides and has a *garbhagṛha* built against the back wall.

The temple has had several additions. Originally, it was a simple pillared hall. The *garbhagṛha* was added at a later date; so also the side cell and the *śikhara*. The last of such additions was the northern doorway.

The pillared hall has a low roof. The central part of the ceiling is raised a little and is flat. The side roof around this flat ceiling is slopy. The hall has a square raised platform in the centre. On the four corners of it are placed four pillars which are short but very heavy.

In the hall are six pillars and two pilasters. Of these pillars, four are found on the facade of the hall. The pillars are located between stone benches that run around the three sides of the hall. The passage into the hall is about 1.88m wide. Cousens states that the "shrine faces west, although the entrance doorway to the hall is on the north side."[5] Actually, the passage into the hall is on the west side and the doorway on the north of the hall is a subsequent addition.

The *tulābhāras* in the centre of the hall have *kuḍus* filled with peeping heads, flowers and *mithuna* figures. The ceiling of the flat roof, above the raised platform, has a huge block cut into nine compartments filled with the figures of the *aṣṭhadikpālakas*, with Brahmā occupying the central compartment. The raised square platform in the centre of the hall with four massive pillars on it, the high, flat ceiling, the inclining roof on either side, stress the central part of the edifice. In this scheme, the *garbhagṛha* looks insignificant and out of place.

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[5] H. Cousens, *The Chalukyan Architecture of the Kanarese District* (Calcutta: Govt of India, 1926), p. 35.

The *garbhagṛha* is placed against the back wall of the hall. This reminds us of the arrangement of the Lāḍ Khān. The height of the *garbhagṛha* is raised from that of the hall by the placement of a block of stone over the square band. The height of this block is about a foot. The *garbhagṛha* has an elaborately carved doorway. The passage of the doorway is narrow. The *dvāraśākhas* are about 46cm wide. The upper portions of the *śākhas* are divided into six vertical bands. The lower portions of the doorjambs represent a sculptural panel of a richly carved *pūrṇaghaṭa* overflowing with flowers. On the right side of the jamb of the same panel is a sculpture of Yamunā standing in the *tribhanga* posture on a tortoise, with her right hand in *lōla-hasta*. On the left of the *pūrṇaghaṭa* is a *dvārapāla*, in *tribhanga* with his hand in the *kaṭyavalambita-hasta*. On the left panel of the door-jamb is the sculpture of Gaṅgā standing on a *makara* with her left hand in the *lōla-hasta*. To her left is the figure of a child. On the right side of the *pūrṇaghaṭa* is a *dvārapāla*, cross legged, in the *kaṭyavalambita-hasta*. The upper part of the door is richly carved with *kalpalatā* frieze, snake coil with a Naga in the *añjalí*, a hand bearing rosettes and flowers, pilaster *mithuna* and *patratara*. On top of the door is Garuḍa holding the tails of the *nāgas*.

Above the *kapōta* is a row of rafter ends. This row is surmounted by another row consisting of pavilions formed by tetragonal pilasters surmounted by *kapōtas*. These are five in number, the central one being broader than the rest. The *kapōtas* contain *kuḍus*. The portion above the *garbhagṛha* door has a *hāra* of three *śālas*. The central *śāla* comes above the entrance passage of the *dvāra*. The whole series is connected by *hārāntara*. The *śālas* have *kuḍus* filled with flower mouldings. The *kuḍu* of the central *śāla* has a *kīrtimukha* at the top. Connecting the *śālas*, and running between them, is a covered passage with a wagon-topped roof of the *hārāntara*. The ceiling of the *garbhagṛha* is slopy.

The *garbhagṛha* stands on an *adhiṣṭhāna* which consists of an *upāna*, *gaḷa*, *kumuda*, *gaḷa*, *paṭṭa* with *kuḍu*-like dentil heads, *kaṇṭha* with rafter ends at regular intervals, a narrow *paṭṭa* with broad projecting rectangular blocks, *gaḷa*, and a *paṭṭikā*. To the right side is the *makara-nāḷa* which occurs immediately above the *kumuda* moulding.

The walls of the *garbhagṛha* are plain. Above them runs a *kapōta* with *kuḍus*. The *vājana* of the *kapōta* has a two-stepped band.

The *garbhagṛha* measures from outside about 2.23m × 2.56m., while from within it is about 1.95m × 1.47m.

Attached to the left wall of the *garbhagṛha* is another room. The side room cannot be considered as a sanctum. It is a later addition as the dentils of the architrave and the simple doorway bear out. It resembles the doorway of the Mallikārjuna III and IV. This room appears to have been used as a storeroom.

Like the *garbhagṛha* of the Lāḍ Khān, the *garbhagṛha* of the temple under consideration is not an original feature of the temple. It was an afterthought, probably built at the same time when the *garbhagṛha* of the Lāḍ Khān was built. The cuts in the cushion lids of the pillars that stand on the square platform, indicate its late origin. If the present sanctum was original then one fails to find an explanation for the carving of pillars that are now attached to the front walls of the *garbhagṛha*. No sculptor would have taken pains to carve that side of the pillar which was not to be exhibited. Besides this, the walls are not integrated with the back wall of the hall.

The portion from the pilaster to the extreme front pillar to the right of the facade, is covered with a wall and a doorway. The doorway is about 1m × 73 cm with a Garuḍa on the lintel. The wall and the doorway belong to a later date than that of the sanctum. The front portion of the hall is covered with a wall, probably at the time when the side wall and the doorway were added to the hall.

The stone bench found on the three sides of the hall forms the railing. It is relieved with *pūrṇaghaṭas* filled with flowers. Some of them are flanked by rampant lions and some by pilasters. Some of the *pūrṇaghaṭas* are placed on the *padma-pīṭhas*. The left side railing has a tiny sculpture of a seated Gaṇēśa. The railing on the front side measures about 51 cm in height.

The *śikhara* is a typical Rāṣṭrakūṭa *vimāna*. The first *tala* consists of a *kūṭa*, *pañjara*, *śāla*, *pañjara* and *kūṭa*. The *śālas* contain Śaiva and Vaiṣṇava deities. The sculptures are those of Trivikrama on the eastern side, Gajāsuramardanamūrti on the southern side, Varāha on the eastern side and Naṭarāja on the northern side. The heavy *śikhara* is about 1.52 m in height.

The four central pillars on the square platform are identical in design. They are very heavy looking. They have a square bottom, a *tripaṭṭa* and *kuḍu* arches with floral decoration and *kîrtimukhas*. The *kuḍus* are filled with the reliefs of Gaṇeśa, Mahiṣāsuramardini, Narasimha, Śurya, Śiva and Pārvatî etc. Above the *kuḍu* is another broad *paṭṭa* divided into five horizontal *paṭṭas*. These are carved with *kîrtimukhas*, bead chains, petals and rosettes. Above the shaft sits the circular *taḍi* in three circles that gradually widen in circumference. At the top is the heavy round cushion lid. Surmounting the lid is the four-armed *pōtika*. In the case of the pillars near the entrance, the *pōtikas* facing the other pillars are long-armed while the rest are short-armed. In the case of the *pōtikas* near the *garbhagṛha* only those facing the front pillar are long-armed. The *pōtikas* display their long arms in a *taraṅga* moulding with a median *paṭṭa*. The short-armed ones also bear *taraṇga* but instead of the median *paṭṭa* there is the horned lion.

The pillars of the facade are not as ornate as the central pillars. The pillars in the facade are of one variety. All are square. The front pillars are damaged in the lower part. In the lower middle part of the shaft is the leaf-moulding with *nāga bandha* corners at the sides. The same motif is repeated in a topsy-turvy manner with an indented shaft in between. Above the leaf-moulding is a *paṭṭa* which is designed. In some pillars instead of *nāgabandha* corners, rampant lions are carved. The shaft is surmounted by a three-armed *pōtika*.

The side pillars are square, short and heavy. The lower middle part of the shaft is indented. There is a big triangle on the indents. Immediately above the triangle sits the *pōtika*.

The facade pillars are about 56 cm in width. The height of the shaft is about 1.65 m.

8

Hindu Sculptures

The temples of Aihoḷe along with those found at Bādāmī, Paṭṭadakal, Māhākūṭa and Hungund being architecturally interesting and numerically important, offer interesting details for the study of the development of architectural and iconographic history of Karnāṭaka in particular and India in general. The Chālukyas embellished these structures with an interesting variety of sculptures and reliefs. The sculptures of the Chālukyas together with those of the Pallavas at Maṇḍagapaṭṭu,[1] Daḷavanūr,[2] Bhairavakoṇḍa,[3] Trichinopoly,[4] Mahābalipuram,[5] Kāñcîpuram[6] etc., provide the earliest examples of highly developed plastic art of South India and the Deccan.

Since a few of the temples at Aihoḷe along with those at Mahākūṭa constitute some of the earliest structures of Karnāṭaka, it goes without saying that the sculptures found in these structures are some of the earliest sculptures of Karnāṭaka. These appear to lack the imposing features of the cave reliefs. The latter are boldly executed and are of enormous proportions; the sculptures at Paṭṭadakal represented by the reliefs in Virūpākṣa,[7] Mallikārjuna[8] and Pāpanātha, represent the refined stage the Chālukyan artist finally attained. The sculptures of Aihoḷe form a class by themselves. Certain sculptures like those of the trinity in Konṭguḍi I, the kinnara couple in the Lāḍ Khān, the sculptures of Narasimha, Śiva and Mahiṣāsuramardinî in the Durga and the Ambikā panel in the Mēguti are among the best sculptures of India. The flying *gandharvas* can very well be compared with any of their counterparts found in the country. The *yakṣa* reliefs are as interesting as those found in the caves of Bādāmi and elsewhere.

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[1] A.H. Longhurst, *Palava Architecture*, Pt. I (Simla: Govt. of India, 1924), Pl. III (a).

[2] *Ibid.*, Pl. II(a).

[3] *Ibid.*, Pl. XV(a and b).

[4] *Ibid.*, Pl. II (d).

[5] *Ibid.*, Pt. II (Calcutta; Govt. of India, 1928), Pls. X (a), XVI (c), XXI (a to d), XXV (a to c).

[6] *Ibid.*, Pt. III (Calcutta: Govt of India, 1930), Pl. VI (a to c).

Types of Sculptures

The religious sculptures. These could be divided into various groups: Vaiṣṇava, Śaiva, Śakti, Sūrya, Kārtikēya, Jaina and Buddhist. To this could be added deities of composite nature. The demigods include *yakṣas, gandharvas* and *kinnaras.*

The secular sculptures. These are significant for they throw immense light on the life, dress and pastimes of the people. They also reveal to us some of the popular professions of the time. These secular sculptures include musicians, dancers, triliskos and domestic scenes. To a separate class belong the *mithunas*—lay and divine.

The puranic panels. The puranic panels show the popularity of the epics and such other themes. These panels are among the earliest reliefs of the epics in Karnāṭaka.

Apart from these, there is an interesting class of floral and animal varieties—real and legendary. Most of these animal figures are carved either on the *adhiṣṭhāna* or in the *kapōta*. Some of the favourite animals appear to be peacocks, lions and elephants.

Though the temples of Aihoḷe are simple, they are not devoid of sculptures. The sculptor made use of the available space to decorate the temple—from the basement to the *śikhara*. These early temples do not differ from those of Mahābalipuram or Kāñcî as far as the scheme of decoration is concerned.

The sculptures of the early Chālukyas are of two varieties: (*i*) independent images in the round or in very high relief; and (*ii*) sculptures that formed an integral part of the structure. The former appears to have been first worked out and then located, generally in the *kōṣṭhas* of the walls. A single theme was generally preferred for this type of sculptures. Some of the sculptures of this class are represented by those of Harihara, Vriṣabhavāhana Śiva, Mahiṣāsuramardinî, Varāha etc., in the Durga temple, Narasimha and Gajāsuramardanamūrti in the Huccappayyaguḍi and Ambikā in the Mēguti. Unfortunately, majority of the sculptures have either been shifted from their original setting or destroyed.

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[7] *The Chalukyan Architecture of the Kanarese Districts*, Pls. XXXVII, XXXIX and XLVIII.

[8] *Ibid.*, Pl. XXXIX.

Maximum liberty appears to have been exercised by the architect-sculptor in locating the second variety of sculptures. These were carved either on the walls of the temple as in the case of the upper storey of the Lāḍ Khān, or were sculptured on the pillars as in the Durga, Huccappayyaguḍi etc., or were carved on the other portions of the temple. These figures were sculptured only after the temple was built. It should be noted that the ceiling sculptures and sculptures in the *mahānāsika* of the *sukhanāsa* of the *śikhara* were first finished independently and then integrated into the structure.

The Chālukya artist very often chose huge boulders for carving the *garbhagṛha* deity. These images are so large that they could not be taken through the doorway. Examples of such sculptures could be seen in the Mēguti and in one of the temples in the Gaḷaganātha group.

VARĀHA

Sculptures of Varāha are found in the temples of Konṭguḍi group, Durga, Huccappayyaguḍi and the Rāvaṇapaḍi cave. Excepting the Huccappayyaguḍi, Varāha is represented in a conventional form, his left leg is stretched and bent inwards while the right leg is firmly plated on ground. The left foot rests on the coils of the Nāga. In the Rāvaṇapaḍi cave, both his legs are shown plated on the ground. In the Huccappayyaguḍi, Varāha assumed a different stance. Here, he kneels down with the right leg bent but pointing upwards, while the left leg is bent and plated on the ground. In all the sculptures, Bhūdēvî sits on the left shoulder of Varāha and holds a bud in her left hand while her right hand is placed on the shoulder of Varāha. In all the sculptures the face of Varāha is turned towards Bhūdēvî. He is four-armed. In the Konṭguḍi III temple his lower left arm holds the leg of Bhūdēvî. In all the sculptures, the upper right hand holds the *cakra*. In the Konṭguḍi sculpture, *gadā* and *śankha* are carved in field. With the exception of the Huccappayyaguḍi sculpture, the rest depict a Nāga under a *vitāna*. He is in *añjalî*. He is always carved below the Varāha and on him the left leg of the god rests. In the Rāvaṇapaḍi cave sculpture, the *vitāna* is five-hooded while it is three-hooded in the Durga temple.

The conventional way of depicting Varāha is followed by the Vātāpi Chālukyas elsewhere also. But in the Virūpākṣa temple, at Paṭṭadakal he is shown as standing on his left leg with the right bent and put on the *vitāna* of the Naga who is in *añjalî*.[9]

In the contemporary Pallava sculptures found in the Varāha Cave II at Mahābalipuram, Varāha is depicted in a different manner. There he holds Bhūdēvî with two hands on his right side. The lower left hand holds the leg of the Devi while the right arm encircles the hips of Bhūdēvî. His upper hands bear the *chakra* and *śankha*. His right leg is raised up and planted on the *vitāna* of the Nāga and the left leg is firmly plated on the ground.[10] Here he is attended by Sūrya, Brahmā and the *ṛṣis*.[11]

At Bādāmi, in Cave II, the Varāha has placed his left leg on a *padma* which is placed on the Nāga coil. The Devi stands in the *tribhanga* on a *padma-pîṭha* held by Varāha in his lower left hand. The upper arms hold *cakra* and *śankha*.[12]

The various Varāha sculptures of Aihoḷe are found in the following temples:

The Konṭguḍi temple I. Situated on the west face of the *śikhar*, it is completely damaged. In the lower part of the panel is the Nāga in *añjalî* with a snake *vitāna*. The sculpture measures about 51 cm × 63 cm.

The Konṭguḍi temple III. On the third pillar from the left the porch (east face) the right leg of Varāha is placed firmly on the ground while the left leg is crushing the fallen Nāga. The god is four-handed. His face is turned to Bhūdēvî who is seated on his left arm. The right hand of Bhūdēvî is placed on the shoulder of Varāha and the left hand holds a bud. The lower left hand of the god holds the left leg of Bhūdēvî. The lower right arm is in the *kaṭyavalambita* pose. The upper right arm holds a *cakra*. To the left of the god is carved a *gadā* in field. The fallen Naga is in *añjalî*. Next to him is another Nāga in the same hand gesture. Both have snake *vitānas*. The sculpture measures about 38 cm × 33 cm.

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[9] *Ibid.*, Pl. XLVII.

[10] C. Sivaramamurti, *Mahabalipuram* (Madras: Govt. of India, 1955), Pl. VII.

[11] *Ibid.*, pp. 28-29.

[12] H. Zimmer, *The Art of Indian Asia*, Vol. II (New York: Pantheon Books Inc., 1968), Pl. 138.

The Huccappayyaguḍi temple. The sculpture of Varāha on the entablature of the sabhāmanṭapa, is depicted in an altogether different posture. Here Varāha kneels down on his right knee with the leg bent and the foot pointing upwards while the left leg is stretched, bent and placed on the ground. He has four hands bearing a *cakra*, *śankha* and *kaṭyavalambita-mudrā*. Bhūdēvî is on the upper left shoulder.

The Durga temple. The panel in one of the koṣṭhas on the outer wall represents Varāha in all his dignity (Plate 39). Unfortunately, the sculpture is damaged. Some of his hands are broken. One of his hands holds a *chakra*, the other bears Bhūdēvî, the lower left hand is mutilated, while the lower right is in *kaṭyavalambita-mudrā*. The right leg of the god is placed on the ground, and the left leg on the coil of the Nāga who is in *añjalî* with a three headed snake *vitāna*. The Nāga wears the *antaravalya*, a *kaṇṭhî*, a plain *yajñōpavîta*, a *karṇaphūla* in the right ear and a small *kuṇḍala* in the left ear. To his left is a Nāgiṇî.

The god is decked with an *ardhōruka* upto the things, a single stringed pearl *kaṇṭhî*, *antaravalayas*, *adarabandha*, *kaṭibandha* and a long *yajñopavîta* of two strings, and an elaborately carved *makuṭa*.

The ankles of Varāha are narrower than in other sculptures of this temple. The knee as well as the lines below the chest are clearly emphasised. The snout is partly broken.

Bhūdevî sits on the shoulder of the god. Her right hand rests on the shoulder of the god, while her left hand is broken. She wears a *muktāvaikaksaka*, *kaṭibandha*, a *makuṭa*, a *hāra*, a small *sarpa-kuṇḍala* in the right ear and a large *karṇaphūla* in the left ear. The panel measures about 84 cm × 1.24m.

The Rāvaṇapaḍi cave. Varāha of this cave seen in the right niche of the antarāḷa wears a *makuṭa*, a broad decorated *hāra*, a striped cloth in *kachcha* fashion, a long, massive, but plain *vaijayantimālā*, and a decorated *yajnōpavîta*. A designed cloth band runs upon his left shoulder and thighs and spreads by his side. In addition to the above ornaments, he also wears *antaravalayas*, *kuṇḍalas*, *udarabandha* and *kaṭibandha*. He faces Bhūdēvî who is seated on his left shoulder. In one of his four arms, he bears the *cakra*, two of his hands are supporting Bhūdevî, and the remaining hands are in the *kaṭyavalambita-*

mudrā. His left leg is stretched and bent inwards while the right leg is arched. The right hand of Bhūdēvî rests on the shoulder of the god while the left hand is placed on her right thigh. To the left of the god is carved a *śānkha* in field.

Near the left foot of the god is a Nagini in the *añjalî* and has a single-hooded snake *vitāna*. She wears *karṇaphūlas*. Behind her is the figure of a Nāga wearing a *makuṭa* and above it a five-hooded *vitāna*. The sculpture measures about 1.14 m × 1.68m.

NARASIMHA

The majority of Narasimha sculptures are in the conventional form of killing the demon Hiraṇyakaśipu. The pillar sculptures of the Koṇtguḍi I, II, and Durga temples and the Huccappayyaguḍi niche sculpture show him in the act of ripping open the belly of Hiraṇyakaśipu. In all these the demon is lying on the lap of the god. In most cases he holds a sword and a shield. Excepting the sculpture in the niche of Huccappayyaguḍi, the rest are four-armed. He has been invariably attributed with the *cakra* and *śankha*.

Only two sculptures differ from the stylised Narasimha sculptures. In a sculpture on the entablature of the *sabhāmanṭapa* of the Huccappayyaguḍi the god is engaged in a deadly combat with the demon. This sculpture reminds one of a later Narasimha sculpture found at Ellora.[13]

The other sculpture represents him as Kēvala Narasimha. He stands in the *tribhanga*. It is found in one of the niches of the Durga temple. This sculpture reminds us of similar sculptures found in the Viṣṇu cave at Bādāmi.[14]

The various sculptures of Narasimha at Aihoḷe are as follows:

The Konṭguḍi temple I. On the pillar to the left of the *garbhagṛha-dvara* in the medallion facing south is carved the figure of Narasimha. He has four arms and is seen ripping open the belly of the demon, Hiraṇyakaśipu. The upper two hands hold the *cakra* and *śankha*. The lower two hands are engaged in tearing the flesh of the victim. This slightly worn out sculpture measures about 15 cm × 14 cm.

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[13] R.S. Gupte and B.D. Mahajan, *Ajanta, Ellora and Aurangabad Caves*, (Bombay: D.B. Taraporevala Sons & Co. Pvt. Ltd., 1962), Pl. LXXVI.

[14] T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol. I, Pt. I, (Delhi: Motilal Banarsidass, 1968), Pl. XLIII.

The Konṭguḍi temple II. In this sculpture on the second pillar from the right end of the front row of pillars of the porch we find, Narasimha engaged in killing the demon. He is four-handed. The right arms are damaged. The upper left hand holds a *śankha*, the lower hand is seen ripping open the stomach of the demon. The demon lies on the lap of the god. The demon holds a shield in the left hand and a sword (?) in the right. The sculpture measures about 91 cm × 46 cm.

The Huccappayyaguḍi. In a koṣṭha of the outer wall of the *garbhagṛha* Narasimha is seen holding Hiraṇyakaśipu on his lap. His legs are bent in *catura* pose. The demon holds a round shield in the left hand. The left leg of the god is broken. In the sculpture we do not find the intestines drawn up to the mouth as is the case with the medieval sculptures of Narasimha. But here they merely fall upon the thighs of the demon. The god wears a decorated *makuṭa*, *keyūras*, *kankaṇas*, *vaijayantîmāla*. *kaṭibandha* and *kuṇḍalas*. On either shoulder are ringlets of hair that escape from the *makuṭa*.

The pedestal of the image is carved with floral designs, but the work is incomplete. The panel, including the pedestal, is about 1.27 m × 61 cm.

The Durga temple. The mutilated sculpture of Narasimha on one of the pillars of the porch represents him in the act of slaying the demon who is placed on his laps. The god is four-handed and holds in them *cakra*, the upper right arm is broken (probably held *śankha*), and the lower hands are seen ripping open the stomach of the demon. The demon holds a decorated shield in the left hand. His right hand and the legs are broken. The god wears a simple *hāra*, a simple *yajñōpavîta*, *antaravalayas*, *kankaṇas* etc. Behind the head is a halo. The sculpture measures about 56 cm × 1.4 m.

The Huccappayyaguḍi. In the relief on the beam facing south in the sabhāmanṭapa Narasimha is seen in fight with Hiraṇyakaśipu. The vigour of action is indicated by the very stance of Narasimha. The demon holds a *khaḍga* and a *kheṭaka*. Narasimha is four-handed. Unfortunately the attributes held in them are indistinct.

The Durga temple. In a koṣṭha on the outer wall the four-handed Narasimha is in *tribhanga* (Plate 40). The upper right arm is mutilated. It probably held a *chakra*. The upper left arm holds a *śankha*. The lower left arm is in *kaṭyavalambita* pose. The lower right arm is broken. Probably, it rested on the *gadā* as the upper part of the broken *gadā* is visible. The knee cap is prominently displayed. The mouth is open. There is no *makuṭa* on the head. The hair fall on the shoulders. He wears *antaravalayas*, *kankaṇas*, *yajñōpavîta and kaṭibandha* with tassels. The sculpture looks massive. It measures about 66 cm × 1.33 m in height.

TRIVIKRAMA

Very few Trivikrama sculptures are found in the temples of Aihoḷe. Of the four such sculptures, two are found in the temples of Konṭguḍi I and II, the third in the Cekkiguḍi and the fourth in the Huccimalli temple. The sculpture at Konṭguḍi I and II temples are worn out. In three sculptures, the left leg is lifted. Only in the Huccimalli, Cekkiguḍi and Konṭguḍi I temple sculptures, we have the figures of Vāmana also along with Trivikrama. In the Konṭguḍi II temple the sculpture is found on the east side of the *śikhara* and measures about 46 cm × 66 cm. In the Konṭguḍi I temple the sculpture is found on one of the pillars of the porch. This sculpture measures about 61 cm × 1.9 m. In this he holds a *śankha* in upper left arm.

The Cekkiguḍi sculpture is carved on the ceiling of the *sabhāmaṇṭapa*. The left leg is lifted upwards. Bali and Vāmana are also carved. Trivikrama in his six hands holds *khāḍga*, *cakra*, *bāṇa*, *śankha*, *dhanus* and *khéṭaka*.

Unlike the sculpture at Cekkiguḍi, the Trivikrama sculpture at Huccimalli temple shows him with eight hands. He holds in them *gadā*, *khaḍga*, an indistinct object, *cakra*, hand pointing upwards, *śankha*, *dhanus* and shield. He wears the *makuṭa*, *hāra*, *kankaṇa* *Vaijayantîmālā* with a *śankha*, *kuṇḍalas* etc. To his right is Garuḍa and to his left, is Vāmana holding a parasol with his right hand stretched forward while Bali is holding a *kalaśa*.

VIṢṆU

Two sculptures of Viṣṇu have been found in the temples of Lāḍ Khān and Konṭguḍi I. In both he is in *samabhanga* attended by attendants. *Cakra* and *śankha* are common to both the sculptures. The two sculptures are as follows:

The Konṭgnḍi temple I. On the left outer wall of the *garbhagṛha* this sculpture shows him in *samabhanga*. He is four-armed. The left upper arm holds a *śankha*. The lower arms are in *kaṭyavalambita* pose. The object in the upper right arm is indistinct. It probably holds a *cakra*. He wears a *makuṭa*, *hāra*, *kaṭibandha* etc. He is flanked by attendants. The latter figures are damaged.

The Lāḍ Khān temple. In the sculpture on the right outer wall of the upper shrine Viṣṇu is in *samabhanga* flanked by a female attendant on the right, while on the left side there is a male attendant holding a *gadā*. Viṣṇu is four-armed. He holds a *cakra* and a *śankha* in the upper two hands. The lower left is placed on the thigh while the lower right hand is damaged. The figure is worn out to some extent.

VIṢṆU ON ANANTA

This was a favourite theme of the early Chālukya sculptors. The best sculpture of Viṣṇu seated on Ananta is in Cave III at Bādāmi. There are four images of Viṣṇu either seated on or reclining on Ananta. Two of them found in the Huccappayyamaṭha and the Rāvaṇapaḍi I temple, show him seated on Ananta,[15] while the other two, in Konṭguḍi I and Cekkiguḍi temples, show him reclining on Ananta. In all these the snake canopy is present. This canopy is five-hooded in Cekkiguḍi and Huccapayyamaṭha while it is seven-hooded in the other two panels. In the seated panels, the posture adopted by Viṣṇu is that of *mahārāja-lîlāsana*, while in the reclining posture his legs are crossed. In all, Viṣṇu is attributed with four hands. In the Konṭguḍi I temple he does not hold any attributes. *Cakra*, *śankha* and *khaḍga* are shown in field. One of the left hands is bent as if to support the head. The attributes in the Cekkiguḍi are indistinct. In the other two panels the upper two arms hold *cakra* and *śankha*. The Huccappayyamaṭha panel shows the deity surrounded by waves. In all the sculptures he is accompanied by attendant deities.

The various images of this deity are as follows:

The Cekkiguḍi. In this, rather indistinct panel, on the ceiling of the sabhāmanṭapa. Viṣṇu lies on his back with his legs crossed. There is a five-hooded canopy over his head. His lower arms rest by his left side. The attributes in the upper arms are indistinct. He wears a *makuṭa, kankaṇas, keyūra, kaṭibandha* etc. From his navel issues forth a full blown *padma* on which is seated Brahmā. He is three-headed and four-armed. The attributes held by him cannot be made out. In addition, there are attendant figures and Śrídevī and Bhūdēvî. One of the female deities sits near his legs while the other sits near his head. Very few sculptures of Viṣṇu with Brahma seated on a *padma* issuing out of the navel are of Viṣṇu found in the early period in Karnāṭaka.

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[15] None of these can be compared to the Bādāmi sculptures which are magnificent in conception, as well as in execution. The perfect anatomical proportions, skilfully executed ornaments and attributes have contributed to highten its plastic quality. The Aihoḷe sculptures lack these features. This is because the stone at Aihoḷe is not of a very good quality.

The Huccappayyamaṭha. On the ceiling of the sabhāmanṭapa Viṣṇu is shown seated in the *mahārāja-līlāsana* on the coils of Ananta which unfurls its five hoods above the head of the deity. Two of the upper arms of Viṣṇu bear *cakra* and *śankha.* He wears *makuṭa, kuṇḍalas, hāra, keyūra* etc. He is shown amidst the waves of an ocean. He is surrounded by four attendant figures.

The Konṭguḍi temple I. In this panel on the ceiling of the pillared hall Viṣṇu sleeps on the coils of Ananta with his legs crossed. He wears the usual early Chālukya ornaments. The *kaṭibandha* with five bands running across the thighs is well carved with a prominent knot in the centre. He is four-armed. The upper left arm and the lower right arm are placed on the coils of the snake while the lower left hand is bent as if to support the head. The upper right arm is raised and bent. To his right are a *khaḍga* and a *cakra* and to his left a *śankha* in field. Ananta is shown with seven hoods. The deity is surrounded by attendant deities. One of them, holding a *gadā*, seems to be the *āyudhapuruṣa.*

The Rāvaṇapaḍi temple I. Noticeable on the ceiling of the porch this panel is more or less similar to the Huccappayyamaṭha panel. Here, Viṣṇu is seated in the *mahārāja-līlāsana.* He is four-armed. The upper two arms bear *cakra* and *śankha.* Above the head of the deity are the seven hoods of Ananta. He wears most of the ornaments found in typical early Chālukya sculptures. He is surrounded by four female figures in flying postures.

VIṢṆU ON GARUḌA

There are two sculptures of Viṣṇu riding Garuḍa. Some of the common features found in both the sculptures are: the god is four-handed, the upper hands holding *cakra* and *śankha*: he is riding his *vāhana*, the Garuḍa depicted with outspread wings.

The sculptures are as follows:

The Durga temple. In a niche on the outer wall here Viṣṇu is seen riding the Garuḍa. He has four hands. The upper hands bear a decorated *cakra*, *śankha*, the lower left hand is placed on the thigh while the lower right is *varada* pose. He wears a *makuṭa*, a necklace, *antaravalayas*, a simple *udarabandha* with a knot in the centre, an *ardhōruka*, *kankaṇas*, a long three-stringed *yajñōpavîṭa*, a *kuṇḍala* in in the right ear and a drum-like solid earring in the left ear. Attached to the crown is an ornate *śiraścakra*.

The Garuḍa is adorned with a *hāra* and a *udarabandha*. He is looking at the god.

To the right of Viṣṇu is a goddess in the *tribhanga*. The upper part of her *makuṭa* resembles an *āmalaka*. She wears *karṇaphūlas*, a *mékhala* with tassels, *kankaṇas*, *muktāvaikasaka* and *hāras*.

The elaborately carved panel measures about 71 cm × 1.22 m.

The Rāvaṇapadi cave. In a medallion relief on the ceiling of the antarāḷa, Viṣṇu is seen riding Garuḍa whose wings are well-spread. Three of the four hands of Viṣṇu hold *cakra*, *śankha* and *padma* while the remaining hand rests on his thigh. On either side of him is an attendant god holding a bowl. Viṣṇu wears a *makuṭa* with *śiraścakra*, and other conventional ornaments. He is riding through the clouds. The clouds are well carved. The medallion measures about 16 cm. in diameter.

Gupte states that this sculpture "...shows a winged Vishṇu on Garuḍa".[16] However, it is Garuḍa that has wings and not Viṣṇu.

SŪRYA

Apart from a number of Sūrya sculptures found in the temples at Aihoḷe, at least one structure near the Lāḍ Khān temple is dedicated to Sūrya. The Sūrya sculptures of the place belong both to the early Chālukya as well as later Chālukya periods. Those belonging to the early Chālukya period are the earliest Sūrya sculptures of Karnāṭaka in structural temple. The sculptures found in the temples of Sūrya, Durga and Kontguḍi II belong to the early Chālukya period while the sculpture found in the *garbhagṛha* of the Sūrya temple and the one in *sukhnāsan* of the Jāḍaraguḍi belong to the later Chālukya period.

In most of these sculptures Sūrya is depicted in the *samabhanga* posture. In the architrave relief in the Sūrya temple the deity is shown in the *padmāsana*. He is endowed with either two or four hands. Two of his hands invariably hold the *padma*, a characteristic attribute of Sūrya. Sūrya is shown either alone or in the company of Cāyā and Māyā. He is accompanied by Cāyā and Māyā in one of the sculptures of Sūrya temple and in those of the Konṭguḍi II and Jāḍaraguḍi. In the *sukhanāsa* sculpture of the Sūrya temple the deity is shown riding a chariot accompanied by his charioteer Aruṇa. In the *garbhagṛha* image of the same temple only the chariot with seven steeds is carved on the pedestal.

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[16] R.S. Gupte, *op. cit.*, p. 112.

In all these representations Sūrya faces either east or west. In the Durga temple and in one of the sculptures of Konṭguḍi II temple he faces west. These sculptures are found either in the *sukhanāsa* of the *śikhara* as in the Sūrya temple and Jāḍaraguḍi, or on the architrave of the *garbhagṛha-dvāra* as in the temple of Sūrya, or on the entablature as in the Durga temple, or on the pillars as in the Konṭguḍi II.

A feature of these sculptures is that in none of them Sūrya is shown wearing shoes, a characteristic commonly met with in the sculptures of North India. But at Aihoḷe a different tradition seems to have been followed. This tradition of carving Sūrya without shoes was later followed with no exception by all the sculptors of *Karnāṭaka*.

The following are the various Sūrya sculptures found at Aihoḷe:

Surya temple. In this relief in the central kuḍu of the architrave of the *garbhagṛha-dvāra* Sūrya is seated in the *padmāsana*. He holds *padmas* in his two hands and faces east.

In the *sukhanāsa* of the *śikhara* the sculpture Sūrya is in the *samabhanga* posture. The sculpture is carved in the huge *mahānāsika* of the *sukhanāsa*. Unfortunately, the right half of the sculpture is broken. His face as well as the right hand are mutilated. Below him is his charioteer Aruṇa holding the reins of the seven steeds. To the left of the god is a female bearing a bow. The mutilated panel measures about 94 cm in height.

Within the *garbhagṛha* of the Surya temple is a sculpture of Sūrya. It is placed on a *pîṭha*. It is one of the finest sculptures of the place. It is carved out of black stone. Sūrya stands in the *samabhanga* posture. He holds *padmas* with his two hands. He is richly ornamented with *makuṭa*, *kuṇḍalas*, *hāra*, *udarabandha*, *kaṭibandha*, *yajñopavīta*, *vaijantî-mālā*, *kaṇṭhî keyūra*, *nūalapura*, *angulīyaka kankaṇas* and *kaḍagas*. The carving of these ornaments is of a high order. On either side of him are female *caurî*-bearers. On the pedestal is a relief with the faces of horse. Behind Sūrya on the rim are carved eight *grahas*. The whole sculpture, which measures about 1.70 m is a good specimen of later Chālukya workmanship.

Commenting on this sculpture, Ramesh Gupte writes, "...Sūrya here does not wear shoes. It is obvious that this sculpture was carved at a period when the *śilpaśāstra* tradition and the Puranic legend regarding him had not yet fully crystallised. Later works declare that if Sūrya were portrayed without shoes, the sculptor carving him thus would contract leprosy. . . The face is typically Chālukyan. The black polished stone used for this sculpture was specially chosen for its very pliant quality."[17] In other words he places this sculpture in the early Chālukya period. But this sculpture bears all the features of the later Chālukya workmanship. The factors adduced in favour of this contention are as follows:

(*i*) It is not the original sculpture that was consecrated at the time of the opening of the temple. It is a later sculpture placed on the original *pîtha*.

(*ii* In workmanship it corresponds to the later Chālukya workmanship found in innumerable temples in Karnāṭaka. The design of ornaments is typically later Chālukya. It compares well with the Sūrya sculpture found in the *sukhanāsa* of the Jaḍaraguḍi, which is of later Chālukya time.

(*iii*) Physiological features of this sculpture differ from the well-known early Chālukya sculptures found in the temples of Lāḍ Khān, Huccappayyaguḍi or Durga. Even a comparison of this sculpture with the Sūrya sculpture found on the *sukhanāsa* of the temple clearly reveals a world of difference. The anatomical features of the sculpture under study falls in line with those of later Chālukya sculptures.

(*iv*) Ramesh Gupte is of the opinion that since the sculpture of Sūrya does not wear shoes, it must have been carved before the *śilpaśāstra* traditions were fully crystallised. But shoeless sculptures of Sūrya are found even as late as the 14th century. This is, in fact, the local custom. It should be noted that none of the later Chālukya or Hoysala sculptures of Sūrya depict the deity with shoes. The absence of shoes does not mean that the sculpture is old. The Sūrya images without shoes are found in the Kallēśvara temple at Kurugoḍu, Chandramauliśvara temple at Uṇkal, Hoysaḷeśvara temple at Haḷebiḍ, and in the temples at Hāveri,[18] Nuggihaḷḷi,[19] etc. At Gauja in the Shimoga district is a temple dedicated to Sūrya. This Rāṣṭrakūṭa temple has a beautiful Sūrya image. Here, too, shoes are not depicted.[20]

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[17] *Ibid.*, pp. 82-83.

The temple of Konṭguḍi II. Sūrya is in *samabhanga* in the medallion relief facing east of the central pillar to the left of the entrance. He is twoarmed. He holds *padmas* in them. He wears *amakuṭa*, *kuṇḍalas* etc. He wears a *dhōti* in the *kachcha* fashion. On either side of him is Cāyā and Māyā. The panel measures about 15 cm in height.

In the medallion facing west, of the pillar to the right of the *garbhagṛha-dvāra*, of the same temple shows Surya in the *samabhanga* posture. He is four-handed and holds in two *padma*, one is held in *kaṭyavalambita* pose and the other lower hand holds an indistinct object. He wears a *hāra*, *kuṇḍalas*, *yajñōpavîta* and *kaṭibandha*. The figure measures about 15 cm in height.

The Jāḍaraguḍi. Sūrya is a later Chālukya sculpture in the sukhanāsa. He is in *samabhanga* posture. He is adorned with *kirîṭa*, *kuṇḍalas*, *hāras*, *kaṭibandha*, with tassels, *vaijayantîmālā*, anklets, etc. On either side of him is Cāyā and Māyā holding bows. Below his feet are seven horses and his charioteer Aruṇa. There is a *makara-tōraṇa* with a *kîrtimukha* above the deity.

HARIHARA

Only two sculptures of Harihara have survived in Aihoḷe. One of them is in the Durga temple and the other in the Rāvaṇapaḍi cave. some of the prominent features of these sculptures are: the right half always represents Hara and the left half Hari; the god always stands in the *samabhanga*; either he is eight-armed as in the Durga temple panel or four-armed as in the Rāvaṇapaḍi relief; in both the sculptures, the right half of the *makuṭa* consists of *jaṭas* while the left half depicts *karaṇḍa-mukuṭa*. He is either found alone or with attendants.

Though none of the temples built after the Vātāpi Chālukyas at

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[18] T.A. Gopinatha Rao., *op. cit.*, Vol. I, Pt., II, Pl. XCI.

[19] *Ibid.*, Pl. XCII.

[20] *Archeological Survey of Mysore, Annual Report*, 1941 (Mysore: University of Mysore, 1942), Pl. IV (1).

Aihoḷe contain Harihara sculptures, it should not be taken as a general rule that the Harihara images ceased to exist after the fall of the early Chālukyas. Harihara continued to occupy an important place in the later Chālukya and Hoysala temples. In fact at Harihara a temple was built for Harihara during the Hoysala rule. Some of the features found in the early Chālukya sculptures are continued in the later phases of Karnāṭaka art.

The early Chālukyan sculptures of Harihara have also been found in other places like Bādāmi and Paṭṭadakal. The one in Cave I at Bādāmi is very well known. At Paṭṭadakal we have a fine sculpture of Harihara in the Virūpāksa temple.

The following are the two images of Harihara at Aihoḷe:

The Durga temple. In the second kosṭha of the outer wall of the temple, Harihara is in the *samabhanga*. He has eight arms. The four arms on the right are broken, the four to the left hold (from upper left) *cakra*, *dhanus*, and hand in *sūchi-mudrā*. The lowermost hand holds *śankha* in *aṭyavalambita* pose. The god wears a *makuṭa*. The right half of it is made up of *jaṭas* while the left with the usual decorations. The *makuṭa* is elaborately carved. Behind the head is an oval-shaped halo or *prabhāmaṇḍala*. The lower left arm wears a *keyūra* of the *antaravalaya* type. The rest of the arms also bear *keyūras*. He wears a *hāra*. It consists of two rows of pearls attached to a *padma* in the centre. He has a decorated, thin, narrow *udarabandha* and a *kaṭibandha*. The lower part of the body, from the waist hangs a cloth tassel which runs upon the left and right thighs in a garland like manner and is tucked in at the side of the body. He also wears a long *vaijayantîmālā* which touches the feet.

The waist of the deity is broad. The torso does not curve up suddenly into a broad chest as seen in the sculptures of Konṭguḍi group. The knee cap is emphasised. No rings are found in the fingers of the deity. Anklets are also absent.

To the right of god is a dwarf with a dagger hanging from his waist. He is looking at the god. His hair is tied into a knot. He wears a simple *hāra* with an oval-shaped locket in the centre. He wears *āmrakuṇḍalas*. His right hand holds the string attached to the sheath of the dagger while the left hand holds a bud (?).

To the left of god is a female attendant. Her left hand is broken. She has an elaborate hair-do. She wears a *muktāvaikakṣakā*.

At the upper corners of the panel are flying females holding garlands. They have the same type of ornament worn by the attendant in the lower part of the panel. They are likewise naked and their hair-style is also rich.

The panel which is static without any traces of movement on the part of the god has in contrast the female figures in flying attitude full of *prayōga*. The panel measures about 71 cm × 1.27 cm.

The Rāvaṇapaḍi Cave. On the left side of the facade of *antarāḷa* Harihara stands in the *samabhanga* (Plate 42). The right half of the *makuṭa* consists of *jaṭas* with an *indukalā* in it. The right part of the *makuṭa* is richly decorated. He has three eyes. He wears the lower garment in *kachcha* fashion. The right half of the cloth is designed with stripes and circles while the left half has only stripes. Attached to the *makuṭa* is a *sirascakra*. He holds *sarpa*, *śankha*, *kaṭyavalambita-mudrā* and *rudrākṣamālā* with his four arms. The *makuṭa* is cylindrical in shape.

ARDHANARIŚVARA

Like Harihara, Ardhanārîśvara represents the fusion of two deities—Śiva and Śakti. There are five sculptures of Ardhanārîśvara in Aihoḷe. Of these, two are worn out and the Lād Khān temple sculpture was never finished. Only the Durga temple and Rāvaṇapaḍi cave sculptures are more or less intact. Some of the features of these sculptures are: the right half always represents Śiva and the left half Śakti; the right half of the *makuṭa* has *jaṭas*. The Rāvaṇapaḍi cave sculpture has three eyes. In the Durga temple sculpture, he is accompanied by a dwarf.

In the Ardhanārîśvara sculpture in Cave I at Bādāmi, he is accompanied by Nandi, Bhṛngi, a lady attendant and the *gandharvas*.

The following are the Ardhanārîśvara sculptures of Aihoḷe:

The Lāḍ Khān temple. On the north wall of the upper shrine the Ardhanārîśvara relief is half executed, hence it is in a crude shape.

The Konṭguḍi temple I. The sculpture on one of the pillars of the hall is worn out. The left side represents the female aspect of the deity and the right, the male aspect. Of his four arms, the upper two hold a *sarpa* and a *padma* and the lower two are damaged. The sculpture measures about 51 cm × 92 cm.

The Jyōtirlinga VI temple. This sculpture, on the right rear pillar of the Nandi manṭap like the one above, is damaged. Here the deity is in *tribhanga*. His four arms hold *triśūla*, *padma*, and the lower two hands are in the *kaṭyavalambita* pose. The sculpture is about 73 cm in height.

The Durga temple. The left pillar at the entrance to the porch represents Pārvatī and the right half Śiva (Plate 43). She has a full, firm and round breast on the left: the right half represents the flat chest of Śiva. One of the four hands holds a *paraśu*, a second is placed on the head of the dwarf. The lower left hand touches his own left shoulder, while the lower right arm holds a bangle-like object. The left leg is bent and placed on a pedestal, while the right leg is arched and placed on the ground. The deity wears *antaravalayas,* a *mékhala*—the right half of it is made up of only one string of pearls and two flat bands on either side of it, while the left part of the ornament is made up of two pearl strings and a flat band on either side of it. The left leg has an anklet while the right is devoid of it. The right ear has a *sarpa-kuṇḍala* in contrast to the plain left ear which is held by the lower left hand. The deity has a third eye on the forehead. The elaborately carved *makuṭa* is likewise divided into two parts. The right portion is made up of *jaṭas* while the left half is richly decorated. He wears a *hāra,* the right part of which is composed of *rudrākṣis*. Likewise, the *muktāvaikakṣaka* on the right side is plain while on the left side it is made of pearl string. The right hand has plain *kankaṇas*, two in number. The left hand has richly carved *kankaṇas,* seven in number. Below the chest are shown folds. There is a cut above the chin. A plain halo is carved behind the head.

To the left of the deity is a figure holding a *phala* in the left hand while the right hand is raised. To the right of the deity is another little figure holding a bangle-like object held by the lower right arm of the deity, while the right hand is held in the *vitarka-mudrā*.

The sculptor has taken meticulous care in executing minute details. The sculpture about 61 cm × 1.4 cm in height.

The Rāvaṇapaḍi cave. On the wall of the navaraṅga Ardhanārīśvara stands in the *tribhanga*. In one of his two hands he holds a long *triśūla* while the other is engaged in caressing the tresses that escape from the *makuṭa*. The right leg rests on the toe. The *tribhanga* posture has enhanced the beauty of the sculpture and has lent it a pleasing appearance. The decoration of the two parts reveals the care taken by the sculptor in bringing out the twofold nature of the deity. The right half of the high *makuṭa* is tucked with an *indukalā*, while the left half is richly decorated. The *udarabandha* and *kaṭi-*

bandha are well designed. The left ear has a *karṇaphūlā* while the right displays a small *kuṇḍala*. The anklet is ornate. The lower garment of Śiva is less elaborate as compared to that of the female half. The *nūpura* is found on the left leg only. The Ardhanārîṣvara is three-eyed. Like the other sculptures of the cave, the face of this deity is also oval in shape with elongated eyes. The waist is narrow. The contours of the body are carefully worked. The *makuṭa* has an ornate *śiraścakra*.

MAHIṢĀSURAMARDINI

There are a few sculptures of Mahiṣāsuramardinî at Aihoḷe. These are found in the temples of Konṭguḍi II, Durga, Tārappa, Huccappayyaguḍi and Rāvaṇapaḍi cave. The one found in the Konṭguḍi II temple has four hands while the rest have eight hands. In all these sculptures, the *triśūla* is piercing the demon, either from the rear end or from the front. In the case of Rāvaṇapaḍi cave and the Huccappayyaguḍi, the trident reappears after piercing the demon. Like the *triśūla*, the *śankha* is found in all the sculptures excepting the one in the Tārappa temple. The other weapons that are common to the sculptures of the Durga temple and the Rāvaṇapaḍi cave are the *bāṇa* and the *khaḍga*. In the Durga and Tārappa temple panels one of the hands holds a *ghanṭā*, while in the Rāvaṇapaḍi cave sculpture one of the hands holds the mouth of the buffalo.

A very interesting aspect of the Rāvaṇapaḍi cave panel is the presence of a *śuka* on one of the hands. The lower second hand which is in the *lamba-hasta* pose has a *śuka* seated on it. It possibly represents the *śṛingāra* aspect of the deity. It is stated that when the Dēvî assumed this form to kill Mahiṣa, she is believed to have derived the main attributes of the major gods and goddesses. Hence, it is quite possible that the sculptor in order to represent the *śṛingāra* aspect carved the parrot. It is the only instance we know of in which Mahiṣāsuramardinî is attributed with a parrot.

In the Konṭguḍi II temple, the right leg of the goddess is placed on the neck of the buffalo, while in the rest her left leg is placed on the neck of the animal.

In all the sculptures, excepting those in the temples of Tārappa and Huccappayyaguḍi the *vāhana* of the goddess is depicted. But its location in the composition varies. In the Konṭguḍi II temple and the Rāvaṇapaḍi cave, it is to the left, while in the Durga temple panel it is to the right of the main deity.

Only in the Konṭguḍi II temple panel, the buffalo is endowed with a human head, whereas in all other panels it is in its natural animal form.

In the contemporary Pallava temples, Mahiṣāsuramardinî is represented in interesting ways. She is either standing on the severed head of the demon, or engaged in a fight against the demon. The Durga sculpture, now in the Museum of Fine Arts, Boston,[21] shows her standing on the severed head of the buffalo and holding in her eight hands *khaḍga, cakra, triśūla, śankha*, etc. An imposing sculpture of Mahiṣāsuramardinî is to be found in the Mahiṣāsuramardinî-maṇḍapa as Mahābalipuram. Unlike the Aihoḷe sculptures, which are conventionalised, this sculpture depicts the Dēvî in a fierce battle with the demon.[22] The two opposing armies are also shown. The Dēvî is seated on a lion which is ferociously charging towards the demon. The *asura* has a human body with the head of the buffalo. He is trying to defend himself with a heavy club. The Dēvî is showering arrows on him. The composition is not only natural but also full of force.

Various sculptures of the goddess at Aihoḷe can be enumerated below:

Konṭguḍi II temple. On a medallion of the pillar, to the right of the *garbhagṛha-dvāra* there is a relief of a goddess with four arms. She is shown holding a *triśūla*, in one of her hands piercing it on the fallen demon who is in the form of a buffalo with a human head; in another she bears the *śankha*. The third is placed on the head of the *vāhana* and the remaining bears a lotus bud. Her right leg is placed on the neck of the buffalo. She wears a *kirîta*, *hāra*, etc. This is a slightly worn out figure about 23 cm × 23 cm in height.

The Durga temple. In a niche on the outer wall the Dēvî is represented in her *saṁhāra* form (Plate 44). She is seen in the act of slaying Mahiṣa, who is depicted as a buffalo. She has placed her left leg on the back of the demon, while her right leg is firmly planted on the ground. She is eight-armed. The hands (from lower right hand) hold: *bāṇa* (partially broken), *cakra*, *triśūla* (whose rear end pierces the flesh of the demon near the neck), *ghanṭā*, *śankha*, and the rest of the hands are broken including the hand holding the buffalo.

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[21] Benjamin Rowland, *The Art and Architecture of India: Buddhist, Hindu, Jain*, (Penguin, 1970) Pl. 237.

[22] *Pallava Architecture*, Pt. II, Pl. XXV (b).

The buffalo has turned its head upwards. The horns are well executed, including the lines on it. The animal is seen standing on its hind legs and struggling to rise. The folds of the neck are well arranged. Its tail is turned into a semicircle.

To the right of the Dēvî is seen her *vāhana*, the lion, emerging, with ferocious eyes.

The goddess wears a plain *ardhōruka* which covers her thighs. She is decked with the usual ornaments, and all her ornaments and weapons are elaborately decorated. She wears a broad *mēkhala*, a *muktāvaikakṣaka*, *antaravalayas*, two *hāras*. One made of a single string of pearls, and the other of three strings of pearls—broad *kankaṇas*—starting from the wrist to the biceps, anklets, a ring in the little finger on the third arm on the right side, a garland-like *vaijayantîmālā*, small *kuṇḍala* in the right ear and a large *karṇaphūla* in the left ear and a *makuṭa* which has *jaṭas* on top. Attached to it is a *śiraścakra* behind which is a *prabhāvaḷi*.

The Dēvî's breasts are round and firm. Below the breasts can be seen three lines on either side. The disposition of hands suggest her triumphant military energy. The panel measures about 89cm × 1.30m.

The Rāvaṇapaḍi cave. The sculpture on the left niche of the antarāḷa, the Dēvî is seen placing her left leg on the hind portion of the buffalo, and her right leg is planted on the ground. The demon is in his natural animal form. The Dēvî wears a conical-shaped *makuṭa* with *śiraścakra*, two *hāras*, a long row of decorated bangles, *antaravalayas*, *kaṭibandha*, a striped lower garment up to the thighs worn in the *kachcha* fashion, *kuṇḍalas*, and *muktāvaikakṣaka*. All the ornaments are minutely carved. She also wears an anklet. A snake entwines her above the anklets. She has full breasts and narrow waist. Her right arms hold *khaḍga*, *lamba-hasta* (with a parrot on one of the fingers), *cakra*, and *triśūla*, while the left arms hold *śankha*, *khēṭaka*, the mouth of the buffalo and *dhanus*. Like the ornaments, the weapons are also richly designed. The buffalo stands on its hind legs, the front legs bent with its head raised up. Its mouth is clutched by one of the hands of the Dēvī. To the left of the Dēvî is her *vāhana*, the lion. The panel measures about 1.30 m × 1.62 m.

The Tārappa temple. This loose sculpture of the Dēvî in the sabhāmaṇṭapa shows her as holding the mouth of the buffalo with the lower left hand piercing the neck of the demon with a *triśūla* held in the upper right hand. The lower right-hand holds a long *khaḍga* while the upper left hand holds a *ghanṭā*. She wears a *jaṭā-makuṭa*. This sculpture is now shifted to the local museum.

The Huccappayyaguḍi. The panel in the niche to the left of the *garbhagṛha* is partly destroyed. In this, the Dēvî has lifted the mouth of the buffalo with her lower left hand. She has pierced the neck with the *triśūla* held in the upper right hand. The upper left hand holds a *śankha*. The weapon held in the lower right hand is indistinct.

KĀRTIKĒYA

Several inscriptions of early Chālukyas reveal that Kārtikeya was revered by them in the same degree as they revered Viṣṇu and the Sapta-Mātṛkas. The worship of Kārtikēya became quite popular during the medieval times in Karnāṭaka. The Kārtikēya-tapovana near Kuḍatini was a great centre of education in the medieval times. However, worship of Kārtikēya in the form of Mahāsēna goes back to the pre-Chālukya times.

We have three sculptures of Kārtikēya, all belonging to the early Chālukya period. Of these, only one is intact, and the other two are mutilated. They are found in the *sabhāmanṭapa* of Konṭguḍi III temple, in the sanctum of the Gaḷaganātha X temple and on the ceiling of the porch in the Huccimalli temple.

The ceiling relief of Kārtikēya depicts the fight between the god and the demon Tārakāsura who had become a scourge to the world. Unlike in the other mutilated sculptures, Kārtikēya of this relief is fighting the demon with a *śakti* in the right hand and a flower in the left hand. He rides a *mayūra*. A remarkable feature of the panel is the meticulous attention paid while carving the *mayūra*. This is one of the very few sculptures of Kārtikēya found in India in which he is engaged in a battle with Tārakāsura. The other two sculptures represent him as riding the *mayūra*. However, more details cannot be made out since they are badly damaged. But in none of the sculptures of Aihoḷe is he attributed with six heads.

One of the earliest sculptures of Kārtikēya is found at Bādāmi in Cave I. He is shown seated on the *mayūra*. Here he does not hold any weapons. He holds the rein in the right hand, while the left hand is placed on the hind part of the bird whose feathers are beautifully carved.

A feature of the Kārtikēya sculptures is that he is never shown without the peacock.

As noted earlier the Kārtikēya sculpture found on the ceiling of the porch in the Huccimalli is intact. In this panel the peacock has finely carved feathers. The eyes of the feathers are clearly marked and they number as many as eleven. Above the head of the bird are three feathers. The left leg of the *mayūra* is placed on the fallen figure of Tārakāsura who holds a dagger in the right hand and a *khēṭaka* in the left hand.[23] Below is a god in a flying posture. To the right of Kārtikēya is another *gandharva* with his hands in *añjalî*. The *gandharvas* wear *kirîṭa, hāra, vṛitta-kuṇḍalas, kankaṇas, kaṭibandha* and *yajñōpavîta*. Kārtikēya sits on the *mayūra*, with his left leg placed on the neck of his *vāhana* and the right leg dangling on the side. He is two-armed. The right hand holds a *śakti* whose tip, which is broken, is pointed at the demon. The other hand holds a flower. A faint smile is visible on the lips of the god indicative of his victorious mood. He wears a *makuṭa*, set with pearls, *vṛitta-kuṇḍalas, hāra, udarabandha, yajñōpavîta, kaṭibandha* (with tassels hanging down in circles), *keyūra* and *kankaṇas*.

Above the god are seen two *gandharvas*. They hold a garland and a basket in their hands. The one to the right is flying[24] while the other is standing with his right leg bent and crossed behind the left leg. Both have *jaṭas*. They wear *vṛitta-kuṇḍalas, hāra, yajñōpavîta* and a loin cloth. The panel measures about 97 cm × 92 cm.

BRAHMĀ

Brahmā, the creator, has been almost invariably endowed with four faces, three of which are visible. He is found either riding his *vāhana* or seated on a *pîṭha*, or in the standing posture. In the Konṭguḍi I temple sculpture he is seated on a beautifully carved *pîṭha*. In the Huccappayyamaṭha sculpture he is riding a goose. In the Jyotirlinga VI temple and the one in the Nāvidaraguḍi he is seen standing in the *samabhanga*. The latter two sculptures are worn out. In all the sculptures he is endowed with four hands. The lower right hand holds the *akṣamālā*. In the Huccappayyamaṭha relief he has a *kalaśa* in the lower left hand while it is in the *varada-mudrā* in the Konṭguḍi I temple panel. In the panel in the Jyotirlinga VI temple the lower two hands are in the *kaṭyavalambita* pose. In the Nāvidaraguḍi relief his lower left hand holds a *kalaśa* while the lower right is in *abhaya*. However, it should be noted that the Nāvidaraguḍi is not an early Chālukya structure. A common feature of Brahmā reliefs is the *jaṭāmakuṭa*. Only in the ceiling sculptures he is accompanied by sages.

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[23] H. Zimmer, *op. cit.* Vol. II, Pl. 136.

[24] Dr Gupte identifies this figure as a flying made in a swmming posture. R.S. Gupte, *op. cit.* p. 91.

The various sculptures of Brahmā are as follows:

The Konṭguḍi I temple. In this panel on the ceiling of the pillared hall the whole composition is richly carved. Brahmā is seated on a *padma-pîṭha*. The petals of the *padmas* are clearly delineated. He wears a *jaṭāmakuṭa*, *kuṇḍalas*, *hāras*, a broad *yajñōpavîta*, *keyūras*, *udarabandha*, *kankaṇas*. etc. All the ornaments are minutely carved and lend a great harmony to the sculpture. One of the *hāras* is of pearls while the other is broad and intricately carved. Of the four hands, the upper right hand holds a *pāsa*, while the upper left hand is damaged. It probably held a *kamaṇḍalu*. The lower left hand is in the *varada-mudrā* while the lower right hand holds *akṣamālā*. There is a fleeting smile on his lips. On either side of him is a garland bearer but both reliefs are damaged. The devotees carved below are also damaged. However, the sculpture is a good specimen of early Chālukya workmanship.

The Huccappayyamaṭha. In this elaborately worked panel on the ceiling of the pillared hall Brahmā is seated on the outspread wings of his *vāhana*, the swan. The swan itself is standing on a *padma-pîṭha*. The central face of the deity is slightly damaged. The side faces are better preserved. He wears a *jaṭāmakuṭā*, *hāra*, *kuṇḍalas* and a broad *yajñōpavîta* with pearl border on one side only. In his four hands he holds a *śruk*, *śruva*, *kalaśa* and *akṣamāla*. He is flanked by bearded *ṛsis*. Two of them, one on each side, have emaciated forms. They are either in the *añjalî* or holding some offering. In addition to the sages, there are other devotees. The ornaments of Brahmā are devoid of much decoration. Most of the figures, including Brahmā, have a smiling countenance.

The Jyōtirlinga VI temple. In this sculpture on a pillar in the Nandi manṭap Brahmā is in *samabhanga*. Much of the figure is damaged. He wears a *jaṭāmakuṭa*, *kaṭibandha*, etc. He is four-handed. The upper two arms are indistinct. The lower two are in the *kaṭyavalambita* pose. The sculpture is about 86 cm. in height.

ŚIVA AND PARVATI

Panels of Śiva with his consort are generally confined for the ceilings. Such panels are found in the temples of Konṭguḍi I, Huccappayyamaṭha in Aihoḷe, Nāganatha in Nāgarāḷ and Jambulinga in Bādāmi. In the Huccappayyamaṭha and Jambulinga temples, Siva is shown seated on Nandi, while in the other two, he is seated on a pedestal. In the former reliefs he is moving through the clouds surrounded by attendants. He wears *jaṭāmakuṭa.* In most of the panels he has four hands. In the Huccappayyamaṭha and Jambulinga reliefs he holds *sarpas* in one or both of his upper hands. The absence of *triśūla* is noteworthy. In the Konṭguḍi I temple sculpture he holds both the *sarpa* and *triśūla*. In the Nāganātha temple relief he holds no weapons. One of his two hands is in the *abhaya* while the other is placed on the knee. In the temples of Jambulinga and Konṭguḍi I he is shown in the sitting *sukhāsana.* In the panels where Śiva rides Nandi, Pārvatî is seated to his right while in the other panels she sits to his left. In most of the sculptures Pārvatî holds a *padma.*

The Konṭguḍi I temple. On the ceiling of the pillared hall here Śiva is seated on a *pîṭha* in the *sukhāsana* bearing a *triśūla* and a *sarpa* in the upper two arms, while the lower left arm embraces his consort and the lower right arm holds a *padma* (?). He wears a *jaṭāmakuṭa, kuṇḍalas, hāra, yajñōpavîta,* etc. To his left is Pārvatî, seated almost on his thighs. Her right arm is placed on the thigh of Śiva while the left is placed on her left knee. The deities are surrounded by attendants including a goblin in the *añjalī.*

The Huccappayyamaṭha. This relief of Śiva on the ceiling of the pillared hall is perhaps more articulate than the Śiva sculpture of Jambulinga temple at Bādāmi (Plate 45). Śiva seated on Nandi, his legs dangling on the sides. His four arms bear *sarpas* in the upper two arms, while the lower left hand is placed on the waist and the lower right hand is in *vyākhyānamudrā.* He is wearing the *jaṭāmakuta, keyūras, kankaṇas, hāra,* etc. The lower garment is designed. To his right is Pārvatî fully ornamented including a *mukṭāvaikakṣaka.* She is in a beautifully designed saree up to the knees. She holds a *padma* in the right arm while the left arm rests on the thigh of Śiva. Nandi is shown moving the clouds. The deities are surrounded by attendant musicians among whom is a goblin in a dancing posture. A female attendant holds a parasol above the head of Pārvatî.

GAJĀSURASAMHĀRAMURTI

There are altogether three sculptures of Gajāsurasamhāramūrti in the temple of Aihoḷe. They are located in the temples of Konṭguḍi I and II and Huccappayyaguḍi. In all these, he is dancing and two of his hands hold the skin of the elephant. In the Huccappayyaguḍi sculpture more than two hands hold the elephant skin. In this sculpture, we not only find the head of the demon but also the head of the elephant. In the KonṭguḍiII and Huccappayyaguḍi sculptures he wears a *jaṭāmakuṭa* and has six hands. In the former sculpture, the lower left hand of the deity is in the *gaja-hasta*. The dancing posture, and the skin as background are continued in the post-early Chālukya sculptures. The various Gajāsuramūrti sculptures can be discussed below.

The Konṭguḍi I temple. Unfortunately, this panel on one of the pillars of the pillared hall is considerably damaged due to weathering. The dancing Śiva has been attributed with the *jaṭāmakuṭa* and six arms. The upper two hands hold the elephant skin, the middle two arms and the lower right arm are broken, and the lower left arm is in the *gaja-hasta* pose. The panel measures about 50 cm × 84 cm.

The Konṭguḍi II temple. A dancing Gajāsurasamhāramūrti sculpture found in the south niche of the *śikhara* is damaged, but the skin of the elephant held in his two hands can still be seen. The sculpture measures about 48 cm × 76 cm. in height.

The Huccappayyaguḍi. A koṣṭha on the *garbhagṛha* wall depicts Śiva dancing on the fallen body of Gajāsura. The demon's right hand is bent and placed on the ground and it supports the head, while the left hand is also bent and placed on the ground. The god is six-armed. One of the hands tears the elephant's skin, another holds the skin, the third is broken, the fourth and the fifth also hold the skin and the sixth is resting on his thigh. He wears a *jaṭāmakuta* with an *indukalā* in it, *sarpa-kuṅḍalas*, *hāra*, *kaṭibandha*, *keyūra* and *kankaṇas*. A snake entwines his hip and runs over his thigh. Gajāsura wears *vṛitta-kuṇḍalas*, *kankaṇas* *udarabandha* and *kaṭibandha*. Just above the head of the demon is the elephant head. Much of the panel is damaged. The sculpture measures about 1.27 m × 58 cm.

GANGĀDHARA

In this well composed panel Śiva as Gaṅgādhara stands in *samabhanga*. To his left is Pārvatî and to his right is Bhagîratha. Śiva is four-armed. The upper two arms hold locks of hair which are spread on the sides to receive Gaṅgā before letting her out to flow on earth. Śiva is three-eyed. He wears a *jaṭāmakuṭa,* attached with *Śiraścakra*, *hāras*, *yajñōpavîta*, *udarabandha*, *kaṭibandha antaravalayas* and *kankaṇas*. Pārvatî stands in a posture suggestive of comfort and ease. The left hand is in *lōla-hasta*. The right hand is bent and touches the neck. She wears a richly carved *makuṭa*, *kuṇḍalas*, *hāra*, *mukṭāvaikakṣaka*, *antaravalayas*, *kankaṇas*, anklets, etc. Bhagîratha stands on his left leg while the right is upraised. His arms are held up. He is shown in an emancipated form suggestive of the penance he had to undergo. He wears a *jaṭāmakuṭa*. Above Śiva are the personified figures of the river goddesses. The central one represents Gaṅgā, while the ones on either side of her represent Yamunā and Saraswatî. The river goddesses are in *añjalî*. They wear *kankaṇas*, *kuṇḍalas*, *hāra* and *makuṭa*. This is the only known Gaṅgādhara sculpture belonging to the early Chālukya period in Karnāṭaka.

Siva as Dancer

There are four dancing images of Śiva. There are two *tāṇḍava* sculptures in which Śiva is shown dancing on the body of Āpasmāra. In both these sculptures Śiva is endowed with eight arms. The arms are gracefully coordinating with the rhythm of the dance. Of the attributes in his hands, the *triśūla*, *ḍamaru*, *sarpa* and the postures of *kaṭyavalaṁbita-hasta* and *gaja-hasta* are common in both the sculptures. In the image of Konṭguḍi I temple, two of the hands hold *ghaṇṭā* and *kapāla* while in that of Huccappayyaguḍi he holds an *ankuśa* and a lotus bud. In the former sculpture Nandi is present while in the latter Pārvatî, Vamanikā, Gaṇēśa, Nandi, Bhṛṅgi and an *ūrdhvaka* drummer are witnessing the cosmic dance. A *jaṭāmakuṭa* is invariably found on the head of Śiva.

In the other early Chālukya sculptures at Paṭṭadakal, the *tāṇḍava* is shown in varied forms. In the Virūpākṣa temple he is shown either in the *tribhanga* with his left leg on the back of Āpasmāra accompanied by an *ūrdhvaka* drummer or as accompanied by Nandi and Pārvatî without Āpasmāra as in the Jambulinga temple. Āpasmāra's face is turned either to his right or to his left.

Jaṭāmakuṭa, and the attributes of *triśūla, sarpa* and *ḍamaru* are commonly found in Aihoḷe, Paṭṭadakal and Bādāmi sculptures. Excepting the *ūrdhvaka* drummer no other musician is present in the Aihoḷe reliefs. It can be noted here that in the later medieval sculptures of Karnāṭaka, particularly in the Hoysala sculptures, the dance of Śiva is very elaborately treated. In the Hoysaḷēśvara temple at Haḷebîḍ, Śiva who is multi-armed, is profusely ornamented and shown dancing over a *padma-pîṭha* accompanied by drummers and a flute player. In the Naṭarāja relief at Bādāmi (Cave I), the *ūrdhvaka* drummer is playing on two drums—one is *ūrdhvaka* and the second is an ordinary drum.[25]

Śiva, the master of dance, is always accompanied by a group of dancers. He dances the *tāṇḍava* while Pārvatî performs the *lāsya-nṛtya*. The latter dance could be performed in all grace only by a female dancer. Śiva is the sole exception to this. The movement of his limbs is as rhythmic and graceful as those of Pārvatî. Whenever Śiva dances, the Sapta-Mātṛkas accompany him. The sculpture of Śiva in the Rāvaṇapaḍi cave is planned and executed on a grand scale. The panel occupies the three walls of a cell. The sculpture of dancing Śiva at Aihoḷe, though different from the relief of Naṭarāja in Cave I at Bādāmi, nevertheless, is unique in that Śiva's dance is witnessed by the Mātṛkas, Pārvatî, Gaṇēśa, Kārtikēya and Bhṛṅgi. Śiva is in the graceful *catura* pose. An interesting feature is the stance of Gaṇēśa. He is in *samabhanga*. The absence of Nandi is conspicuous. Three of the Mātṛkas are found to the right of Śiva.

Huccappayyaguḍi. The panel on the *bhuvanēśvarî* of the porch of Huccappayyaguḍî at Aihoḷe represents the *tāndava* dance of Śiva, watched by Pārvatî, Nandî, Vamanakā etc. The entire panel breathes life. But in comparison with the image of Śiva, the other figures appear inferior in workmanship.

Here the god is seen dancing on the fallen figure of Āpasmāra, to the accompaniment of music produced by the drummer playing the *ūrdhvaka* drum. A rope is tied around the waist of Āpasmāra. The left leg of the god is arched and is placed on the hips of the fallen figure. The right leg is bent and the heels are brought inside with the foot touching the head of Āpasmāra. He is decorated with an impressively carved *jaṭāmakuṭa*, two *hāras*, a *yajñōpavîta*, *udarabandha*, *kaṭibandha*, below which two more cloth bands run up to the thighs, bangles, *keyūras* and *sarpa-kuṇdalas*. He has three eyes. He wears an ornate *ardhōruka* up to the thighs. The god is eight-armed. He holds in them (from lower right hand) an indistinct object, a *sarpa*, hand in the *gaja-hasta* posture, *ḍamaru*, hand broken—probably held the *triśūla—ankuśa*, a bud and hand held in the *kaṭyavalambita-hasta*.

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[25] H. Zimmer, *op. cit.*, Vol. II, Pl. 136.

To the left of the god is the tiny figure of Vamanikā, the female servant of Pārvatî. The hair of Vamanikā is tied into a ringlet at the side. Her mouth is opened, obviously at the pressure exerted by one of the hands of Pārvatî, placed over her head. Her right arm is raised up and her left hand holds an object which cannot be identified.

To the left of Vamanikā is the figure of Pārvatî. She stands on a *padma-pîṭha* in the *tribhanga* posture. The *pîṭha* is made of two rows of petals, the petals facing opposite directions. The goddess is two handed. She holds a baby in her arm. She has no crown. Her hair is tied in a ringlet at the side. She is decked with *yajñōpavîta*, *hāra*, *kaṭibandha* with tassels, bangles and *keyūra*, *vṛitta-kuṇḍalas* and *nūpuras*. She has a narrow waist. Her right hand is seen pressing the head of Vamanakā and the left hand holds the *kaṭibandha*. Near her left foot is a seated dwarf.

Near the right foot of Śiva is seated a figure representing Bhṛngi. Besides Bhṛngi is Nandi gazing at the dance. To the right of Nandi, is the drummer beating the *ūrdhavka* drum. The drum is slightly damaged. Above the drummer is the figure of Gaṇēśa.

Śiva is full of life and *prayōga*. But the other figures are inferior in workmanship.

Rāvaṇapadi Cave. The sculpture on the right cell of the cave depicts the Mātṛkas, Naṭarāja, Pārvatî, Gaṇēśa and Bhṛngi (Plates 46 and 47).

In this panel of sculptures most of the figures wear long, conical-shaped *makuṭas*; all of them are richly decorated. They also wear broad *hāras*, *śiraścakra*, striped cloth in *kaccha* fashion—in some figures up to the thighs and in some figures up to the ankles. The female figures wear *muktāvaikaṣaka*, and broad bangles, *antaravalaya*, *karṇaphūlas* and *kuṇḍalas*. The *mēkhalas* on the female figures are elaborately carved.

Figure I. This is the sculpture of Brāhmî. Her three faces are visible. The right hand of the Mātṛka passes between the breasts towards the left thigh, and it holds a rosary. The left hand is bent horizontally over the waist and it holds a *kalaśa*. The right leg crosses over the left leg. She wears a striped lower garṃent and *kuṇḍalas*.

Figure II. The Mātṛka is dressed between the waist and the ankles. She wears *karṇaphūlas*. The *makuṭa* is tucked with an *indukalā* on the right part. The right hand is bent and placed horizontally on the waist, with the fingers facing the earth. The left hand is bent and the palm is placed on the left shoulder. The Mātṛika has a third eye on the forehead. She is obviously Māhēśvarî.

Figure III. The left hand of this Mātṛka is placed in the *katyavalambita* pose while the right is bent up and touches her chest over the right breast. She wears *kunḍalas*. She may be identified with Vaiṣṇavî.

Figure IV. In the upper corner is an emaciated figure representing Bhṛngi.

Figure V. The Mātṛka in this sculpture stands with her right leg slightly stretched. The left leg is bent inwards. She wears a striped garment. The left ear has a small *kuṇḍala* while the right has a pendant. The right hand is placed on the right thigh while the left hand is in the *vyākhyāna mudrā*. The palm faces the front. She may be identified as Indrāṇî.

Figure VI . Gaṇēśa wears a crown on his head, and holds a tusk (partly broken) and *mōdakas* in his hands. The trunk is in the act of taking out a *mōdaka*. He wears a stringed fourfold *yajñopavîta*, a *rūdrakṣî* hāra, *udarabandha* and dress up to the thighs. He has three eyes. Gaṇēśa having three eyes is rare in Indian sculptures.

Figure VII. This figure represents Naṭarāja. He is the tallest of the group of sculptures. He is in the *catura* pose. He does not wear any *yajnōpavîta*. A hooded snake across his chest and over the shoulder. He wears a striped lower garment. A single stringed *vaijayantî* adorns him in addition to a snake tied around his waist. He wears a *sarpa kuṇḍala* in the right ear, and an oval shaped *karṇaphūla* in the left ear, a broad *hāra*, with tassels in semicircular fashion, a small *hāra*, broad bangles, *jaṭāmakuṭa* with an *ardhacandra* on the right side, *udarabandha*, *antaravalayas* etc. He has a third eye on the forehead. He is ten handed. They hold (from right bottom hand): hand in *abhaya*, hand broken, *paraśu*, *ḍamaru*, hand holding the hood of the *sarpa*, hand holding the tail of the *sarpa*, hand in *vyākhāna mudrā*, *tālas* hand in *gaja-hasta*, and hand placed on the thigh. The sculpture is full of rhythm and movement and the

face indicates the bliss the deity has derived from the dance.

Figure VIII. This is the sculpture of a tiny god whose head is broken. He wears bangles, a broad *hāra* which has a tiger claw in the centre. This figure probably represents Kārtikēya.

Figure IX. Goddess in the *tribhanga* posture is shown wearing *nūpuras*, oval-shaped *karṇaphūlas*, anklets, and a lower garment up to the ankles. Her left hand hangs leisurely while the right hand is bent and placed on her right shoulder. She is obviously Pārvatî.

Figure X. This figure represents Vārāhî whose face is slightly damaged. Both her hands are bent inside. The hands are clasped together and held by the side of the right leg. She does not wear any *kuṇḍalas*, but wears an ornate lower garment.

Figure XI. This is the sculpture of Kaumārî in *tribhanga* pose. The face is slightly damaged. The right hand is bent and it touches the shoulder; the palms are broken. The left hand holds the left thigh. She wears an oval-shaped *karṇaphūlas* and striped lower garment upto the knees.

Figure XII. This figure represents Cāmuṇḍā. She wears a *jaṭāmakuṭa*, which has an *ardhacandra* on its right part. She wears a striped dress upto the knees, and a broad plain band running on the body in the *upavîta* fashion. The left hand is held across the torso and it touches the right leg near the knee. The left hand touches the *makuṭa*, which has a skull in the central part of the lower portion. She wears a small *kuṇḍala* in the right ear and an oval-shaped *karṇaphūla* in the left ear.

The entire panel, from the first figure to the last, is about 1.83m in length. The height of Naṭāraja is about 15 cm. His *makuṭa* touches the ceiling of the cell.

The Konṭguḍi I temple. Placed on the right outer wall of the *garbhagṛha*, Śiva is eight-armed and is dancing on Āpasmāra. Some of the objects held by Śiva though indistinct give indications of *ghanṭā*, *trśiūla* and *sarpa*. To the right of Śiva is Nandi, while to his left in a corner is a seated figure, probably representing Pārvatî.

ŚIVA IN STANDING POSTURE

In three sculptures Śiva is shown in a standing posture. In the Durga temple he is in the *tribhanga*, leaning against Nandi. In the Rāvaṇapaḍi Cave sculptures he is in *samabhanga*. The former sculpture representing Vṛiṣabhavāhana Śiva works out every minute detail of Śiva.

The only other example of Vṛiṣabhavāhana Śiva is found in the central *kuḍu* of the architrave of the *garbhagṛha dvāra* in the Cekkiguḍi.

The various sculptures of this variety of Śiva sculptures are as follows:

The Durga temple. The deity seen in an outer kōṣṭha of the temple is eight-armed (Plate 48). He is in the *tribhanga.* The eight hands hold *phala, akṣamālā, ḍamaru,* a piece of cloth, *sarpa,* a weapon not identifiable, and an arm hangs down and the lowermost left arm is placed on the hump of the Nandi. His left leg is broken. He wears an elaborately carved *jaṭāmakuṭa* with the *jaṭas* overflowing on the shoulders. On the right side of the *makuṭa* is tucked in an *indukalā.* At the rear of the crown is a *śiraścakra* which has a row of *padmas.* Behind the *śiraścakra* is the circular *prabhāvaḷi,* all plain. The lower garment is made up of the tiger's skin. The head of the tiger is clearly carved above the right thigh. He is decorated with an intricately carved *mēkhala, udarabandha, rudrākṣi hāra, antaravalayas, kankaṇas* large *vṛitta-kuṇḍala* in the right ear and a small *kuṇḍala* in the left ear. A three-stringed *yajñōpavîta* worn by him appears more like a garland than the sacred thread. The fold below the chest, the *trivaḷi* marks on the neck and a line below the lower lip are clearly emphasised.

Rāvaṇapaḍi cave. The sculpture in the navaraṅga, Śiva stands in the *tribhanga* pose. He wears a long, conical crown. On the left part of it is tucked in an *indukalā.* He wears broad *hāras*—two in number, a *yajñōpavîta,* which runs over his hand, a long single-stringed *vaijayantîmālā, udarabandha* made up of concentric square mouldings, a *kaṭibandha,* an *ārdhōruka, antaravalayas,* a *śirścakra* attached to the crown and *kankaṇas.* All the ornaments are richly carved. He has a Karṇaphūla in the right ear and a small *kuṇḍala* in the left ear.

He is two handed. His right hand holds the tail of a *sarpa,* the hood hanging down. The left hand is in *kaṭyavalambita* pose, holding the tassel of the *kaṭibandha.* To the right side, behind him, is a *triśūla* and to the left side a *paraśu* entwined with a snake.

He has a narrow waist, broad chest, a deep line above the chin, oval-shaped face, broad shoulders, *trivaḷi* marks on the neck and a conspicuous kneecap. These are common to all the figures found in this cave.

This relief in the navaraṅga on right side in the Rāvaṇapaḍi cave, Śiva is in the *tribhanga* pose wearing a *jaṭāmakuṭa,* having an *ardhacandra,* in the right part, with a *śiraścakra* attached to it. He wears a broad tasseled *hāra, kaṭibandha, udarabandha, antaravalayas,* *kankaṇas*, a three-stringed *yajñōpavîta*, a narrow single-stringed *vaijayantimālā* and *kuṇḍalas*. He wears a dress, designed with strips and circular rings, in the *kachcha* fashion. A skull decorates the lower central part of the conical-shaped *jaṭāmakuṭa*. His right hand holds a weapon, to which is entwined a snake, but the weapon is damaged. The left hand is in the *kaṭyavalambita* pose.

ŚIVA PLAYING CAUSA

The sculptures of Śiva playing *causa* with Pārvatî are rather rare. There is only one such sculpture among the known early Chālukya sculptures. It is found on the upper portion of the back wall of one of the temples in the Jyōtirlinga group. It is a small but well composed panel of about one foot in height. It shows Śiva and Pārvatî engaged in the game of *causa*. Gaṇēśa, Nandi and the musicians are shown as if engrossed in watching the game.

INDRA

There is only one sculpture of Indra at Aihoḷe. It is found in one of the medallions of the ceiling of the *sukhanāsi* of the Rāvaṇapaḍi cave. In this relief, Indra rides his *vāhana*, Airāvata accompanied by his consort, Śacî. The right hand holds a *vajra*, while the left hand rests on his left thigh. Indra wearing the usual ornaments, riding through the clouds. In addition to Śacî, he is also accompanied by three attendants. One of them has a *cāmara* and another a bowl containing flowers.

NĀGA

The Nāga figures usually adorn the ceilings of the temples. In all these sculptures, the sculptor has followed a conventional pattern, with the upper half the Nāga in human form. In all the sculptures the Nāga is depicted with a snake *vitāna*. Sometimes he is attended by Nāgiṇîs. In the ceiling sculpture of the Durga temple he has a seven-hooded *vitāna* and is attended by Nāgiṇîs (Plate 49). The tail encircles him four times. In the Lāḍ Khān he has no attendants. In all the ceiling sculptures he is always depicted with two hands. In Cave I at Bādāmi where Nāga relief occurs on the ceiling, he has a single-hood *vitāna*.

One exception to this general rule of Nāga depicted with half human body with encircling coils is a sculpture of a Nāga kept in the gateway of the Durga temple. Though the Nāga is endowed with human torso and head, the tail does not encircle him. Besides, he has four hands. Stylistically it is akin to other early Chālukya sculptures of a Nāga.

DVĀRAPĀLAS

Since the *dvārapālas* are guardian deities, they are quite often found on the sanctum door-jambs. In the absence of inscriptions, they help us identify the god that was consecrated in the sanctum.

In the early Chālukya temples, the *dvārapālas* are an integral part of the architectural scheme; hence, their reliefs in the round are an exception. They are carved either on the lower part of the door-jambs of the sanctum as in the Mallikārjuna, Konṭguḍi II, etc., or on the pilasters or pillars flanking the sanctum. As examples to the latter, temples of Konṭguḍi I, Huccappayyamaṭha, Rāvaṇapaḍi II and Huccappayyaguḍi may be instanced. In these structures the *dvārapālas* are relieved in front of the sanctum. There are in all four *dvārapāla* sculptures in the Huccappayyaguḍi—two in front of the sanctum and two in the porch flanking the doorway of the pillared hall. In the Jyōtirlinga group of temples, *dvārapālas* are carved on the pillars of the pavilions.

The *dvārapālas* stand in different postures. Some stand in *samabhanga* as in Huccappayyamaṭha, and Rāvaṇapaḍi II temple and some stand in the *tribhanga* as in Cekkiguḍi III and in one of the Jyōtirlinga temples. In Konṭguḍi I temple the *dvārapāla* stands on the left leg while the right leg crosses the left and is bent inside. In the Huccappayyaguḍi, one of the *dvārapālas* entwines the right leg around the *gadā*. In the Jyōtirlinga *dvārapāla* sculpture, the right leg is arched while the left crosses behind the right leg.

The *dvārapālas* on the door-jambs are generally smaller in size than those carved on the pillars and pilasters. But there are exceptions to this, e.g., the *dvārapālas* on the pillars of Rāvaṇapaḍi II temple are very small in size.

The early Chālukya *dvārapālas* at Aihoḷe are not ferocious looking as their counterparts of the Pallava era and of the medieval period in Karnāṭaka.

The Śaiva *dvārapāla* generally bears a third eye. A notable feature of the *dvārapālas* at Aihoḷe is that none of them is found with a *triśūla* at the back of the head, a feature met with in the Paṭṭadakal *dvārapāla* sculptures. The *dvārapāla* with horns on the head gear are generally found in the Pallava caves at Kuranganîḷmuṭṭam.[26] Avanibhājana's cave at Sîyamangalam,[27] etc. Such a head gear is totally absent in the Aihoḷe *dvārapāla* sculptures.

The *dvārapāla* is generally decked with *udarabandha*, *kuṇḍalas*, *makuṭa*, *hāra* and other usual early Chālukya ornaments. In the Konṭguḍi II and Huccappayyaguḍi he wears *sarpa kuṇḍalas*. The *gadā*, *paraśu* and *sarpa* are generally associated with him. Below are given a brief description about some of the *dvārapāla* sculptures at Aihoḷe.

The Huccappayyaguḍi on the pilaster to the left of the hall door the three-eyed *dvārapālas* are noticeable. His right leg entwines the *gadā* and rests on his left foot. He is four-armed. He holds *sarpa* and *paraśu* in *karatāri-hasta* in two of the hands. He wears a crown with ringlets of hair escaping on either side, *sarpa*, *kuṇḍalas*, *keyūra*, *kankaṇas*, a broad *hāra*, *udarabandha*, *kaṭibandha* with tassels and a flower garland. All the ornaments, particularly the garland, *keyūra* and *hāra* are richly executed. A snake entwines the *gadā*. The sculpture measures about 1.37 m in height.

On the pilaster to the right of the doorway of the hall the *dvārapāla* is four-armed and three-eyed. He hoḷds a *triśūla*, in the *kartāri-hasta*, *sarpa*, *gadā* to which is entwined a snake, and the remaining hand is placed on the right hip. He is adorned with an elaborately carved crown, *sarpa*, *kuṇḍalas udarabandha*, a broad *harā*, a flower garland, *kaṭibandha* with tassels, *keyūra*, *kankaṇas*, etc. The left leg of the *dvārapāla* is crossed behind the right leg. The sculpture measures about 1.45 m in height.

On the pilaster to the left of the *garbhagṛha* door the four-handed *dvārapāla* has his right leg crossing the left leg above the ankles, while the left leg is arched. Two hands hold *triśūla*, *sarpa*, the third is in *kaṭyavalambita* pose, and the lower right hand is placed on the right thigh. The right hand is resting on a *gadā* which is placed behind. The *gadā* is entwined by a snake. He wears an exquisitely carved crown, *keyūras*, a garland of flowers, *kaṭibandha* with tassels, a broad *hāra*, *vṛitta-kuṇḍalas* and ankles. The *gadā* as well as the ornaments are designed. Behind the head is a halo. He is three-eyed. The sculpture measures about 1.75 m in height.

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[26] *Cave Temples of the Pallava*, nl. IX (c).

[27] *Ibid.*, nl. XXI (b).

On the pilaster to the right of the *garbhagṛha* door of the same temple he is four-handed and three-eyed. He has a bouquet in one of the hands, while the second is in *kartāri-hasta*. A *gadā* is placed beside him. At the lower part of the *gadā*, a *paraśu* is attached to it. On it is placed the foot of the crossed right leg. He wears a *vṛitta-kuṇḍala* in the right ear and a *sarpa kuṇḍala* in the left ear. He also wears a *yajñōpavîta*, *keyūra*, two *hāras*, anklets and *kankaṇas*. All the ornaments and weapons are finely chiselled. The sculpture measures about 1.68 m in height.

Jyōtirlinga V temple. The sculpture on the right pillar of the pavilion is partly worn out. The *dvārapāla* stands with his legs crossed. He had four hands and holds in three *paraśu*, an indistinct weapon, *gadā* and the fourth is in *kaṭyavalambita* pose. The sculpture is about 76 cm in height.

Another sculpture on the left pillar of the pavilion of the same temple shows the right leg of the *dvārapāla* is bent and stretched forward while the left leg is firmly placed on the ground. The sculpture is badly damaged. Of the attributes held in his hands, one is a *paraśu*, the second is not clear, the third is held in the *kaṭyavalambita* pose while the fourth is in the *abhaya* posture, but rests on a *gadā*. The sculpture is about 68 cm in height.

Konṭguḍi I temple. On the pillar to the right of the *garbhagṛha* door the *dvārapāla* stands on a pedestal which is broken. His lower part of the legs is broken. Two of his hands bear attributes like the *paraśu* and *sarpa*; the third is half in *kaṭyavalambita* pose and the remaining lower right hand rests on his right thigh. Behind his left hand is carved a *gadā*. He wears *kuṇḍalas*, two *harās*—one made of beads and the other a broad necklace—*yajñōpavîta* made of beaded string, a *makuṭa* and behind the *makuṭa* is the oval-shaped halo. He also wears a *kaṭibandha*, *kankaṇas* made of beads, *keyūras* and cloth bands running upto the thighs. These cloth bands are attached to the *kaṭibandha*. He has no *udarabandha*. The sculpture measures (including the pedestal) about 1.55 m in height.

On the pillar to the left of the *garbhagṛha* door of the same temple the *dvārapāla* stands on a pedestal as in the above sculpture. His right leg crosses behind the left leg. He wears the same ornaments like his counterpart on the right side. He has *sarpa kuṇḍalas*. His four hands hold *triśūla*, *sarpa* hand in *kaṭyavalambita* pose and the fourth holds the tassels at the waist. To his right is a *gadā* on which his lower right hand rests. He wears a *udarabandha*, while it is absent in the *dvārapāla* on the right side of the sanctum. The *dvārapāla* has a narrow waist, a broad chest and an oval-shaped face. The sculpture measures about (including the pedestal) 1.60 m in height,

PURANIC PANELS

Among the favourite themes of the early Chālukya sculptors are the incidents from the epics and the *purānas*. These small reliefs were made use of to embellish the pillars and the walls of the temples while they adorn the beams in the cave temples. Though the caves contain these puranic panels, the early structural temples do not possess them. They are carved only in temples built in the middle of the eighth century. The only exception to this is the Mahākūṭeśvara temple at Mahākūṭa. On the *adhiṣṭhāna* mouldings of this temple incidents from the epics and such other works are carved. At Aihoḷe scenes from the Rāmāyaṇa are carved in the *adhiṣṭhāna* of the porch of the Durga temple. But elsewhere at Paṭṭadakal in the temples of Virūpākṣa. Mallikārjuna and Pāpanātha they are profusely carved. In the first two temples they are carved mostly on the pillars while in the Pāpanātha temple they are carved on the outer walls. They include scenes from the Rāmāyaṇa and Mahābhārata. Besides these, incidents from the Pañcatantra are also depicted in the medallions of the pillars as in the Virūpākṣa temple. The walls of Virūpākṣa and Mallikārjuna temples also possess large reliefs which appear almost like the images in the round. The most impressive of these is the one depicting the fight between Rāvaṇa and Jaṭāyu on an outer wall of the Virūpākṣa temple. (Plate 50). Those on the walls of Pāpanātha are medium sized and depict most of the important scenes from the Rāmāyaṇa (Plate 51). These reliefs along with those on the pillars in the Virūpākṣa and Mallikārjuna contain label inscriptions describing the persons represented in the panels. The Rāmāyaṇa sculptures in the *adhiṣṭhāna* of the porch of the Durga temple are carved in the *gaḷa* moulding. The following are the ones that can easily be identified:

Rāma, Lakṣmaṇa and Sītā on their way to the forest; crossing of the river Ganga in a boat with Guha; the palace of Rāvaṇa; Hanuman's visit to Lanka; Rāvaṇa's court (?); the rest are difficult to identify.

9

Buddhist and Jaina Sculptures

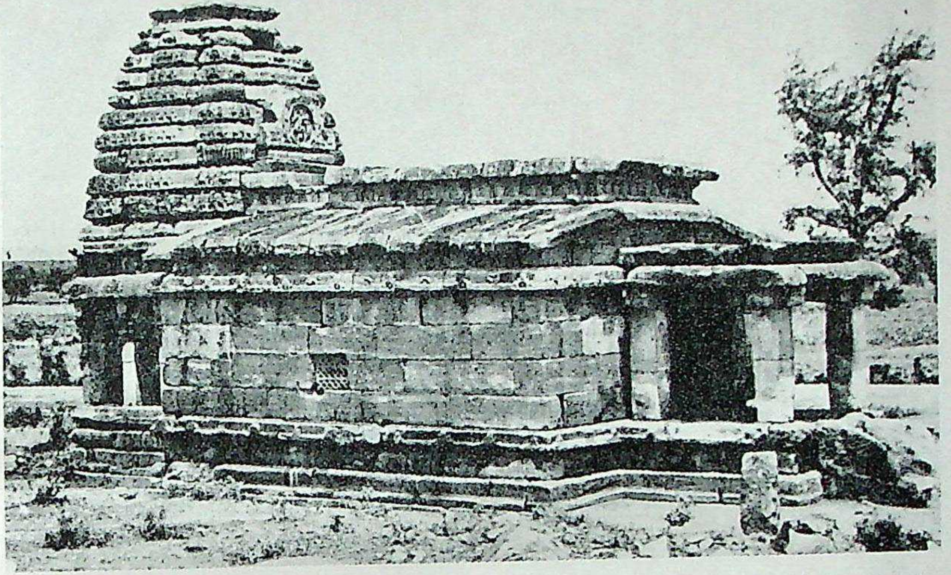
BUDDHIST SCULPTURES

BUDDHISM was considerably popular in South India during the early centuries of the Christian era. It enjoyed immense patronage during the Sātavāhana rule. After the eclipse of the Sātavāhanas its fortunes were on the decline not only in Āndhradēśa but also in Karnāṭaka. Nevertheless, it continued to exist but with little following.

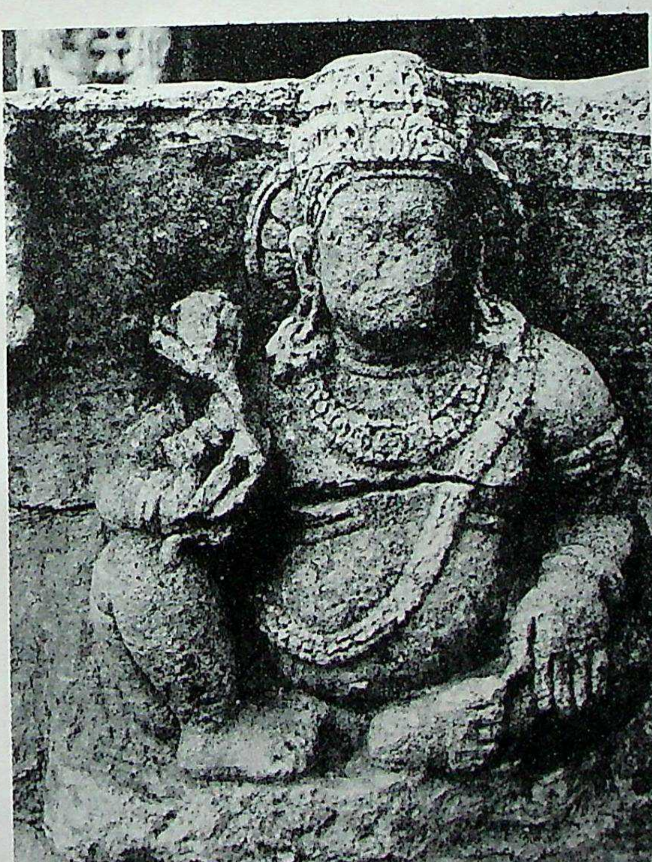
Very few of the Buddhist remains found in the Deccan belong to the early Chālukya period. The natural cavern adjoining Cave III at Bādāmi is believed to be Buddhist. But a crude damaged relief found there is not convincingly proved to be Buddhist.

Hieun Tsang the Chinese pilgrim, who visited the kingdom of Pulakēśi II speaks of the Buddhist structures in the Chālukya territory. There was no knowledge of Buddhist relics at Aihoḷe until S. Settar identified a structure on the way to the Mēguti temple as a Buddhist structure. This structure contains reliefs depicting Jātaka stories and a fine relief of the Buddha in the ceiling of the upper storey.

Along with the above mentioned reliefs, the mutilated Buddha image lying near the *chaitya*; another huge image of the Buddha in the village and huge Bōdhisattva images at the entrance to the enclosure of the Mēguti constitute the wealth of the Buddhist art of the early Chālukyas at Aihoḷe.



36. The Tarappa temple, a general view.



38. The Huccappayyagudi: Nidhis.

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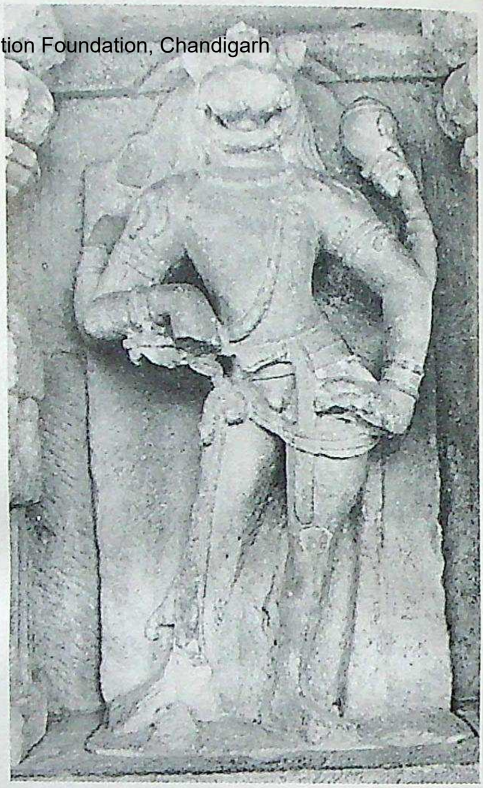
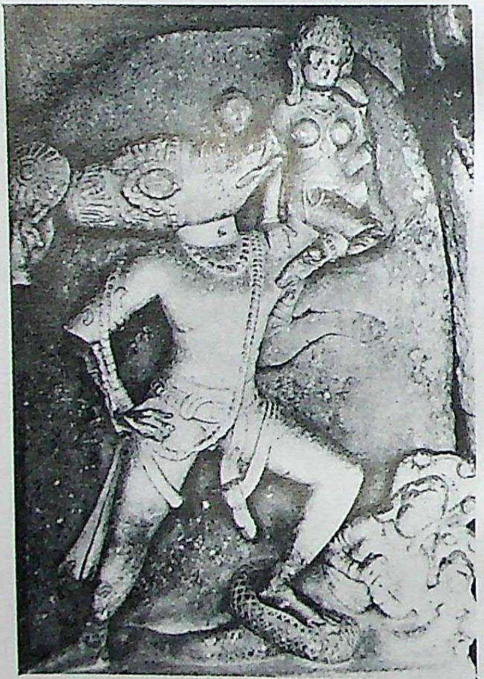
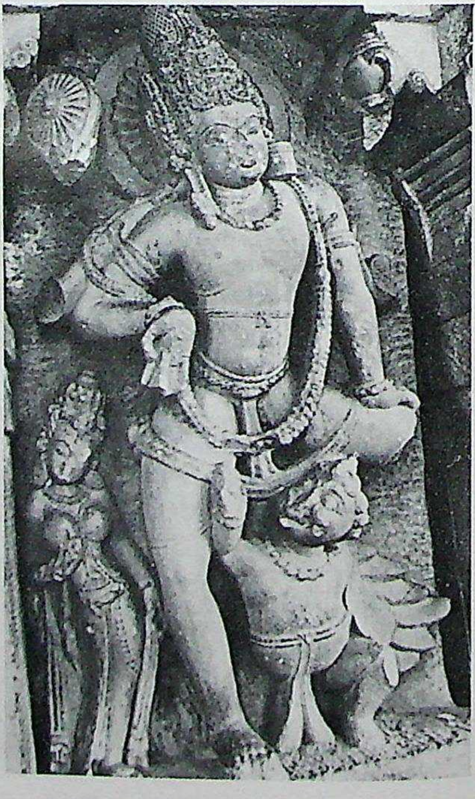
40. The Durga temple,
Narasimha.

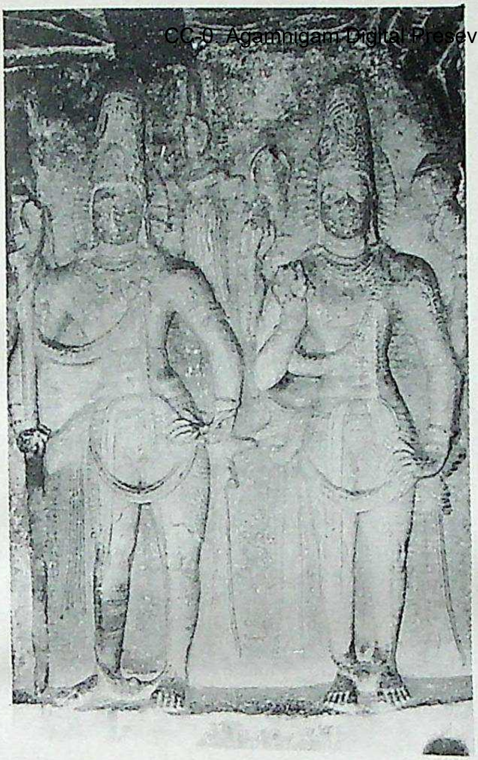




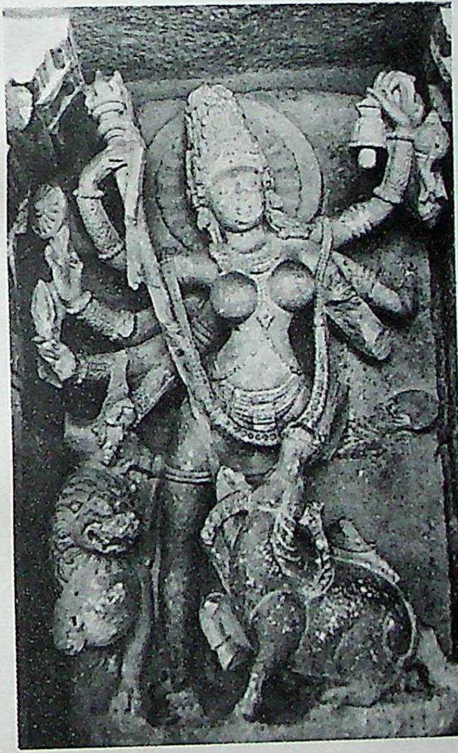
39. The Durga temple,
Varaha.



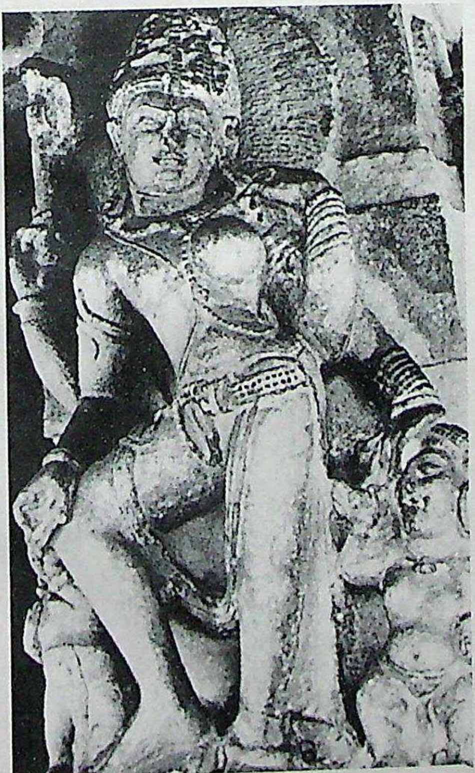
41. The Durga temple,
Visnu on Garuda.



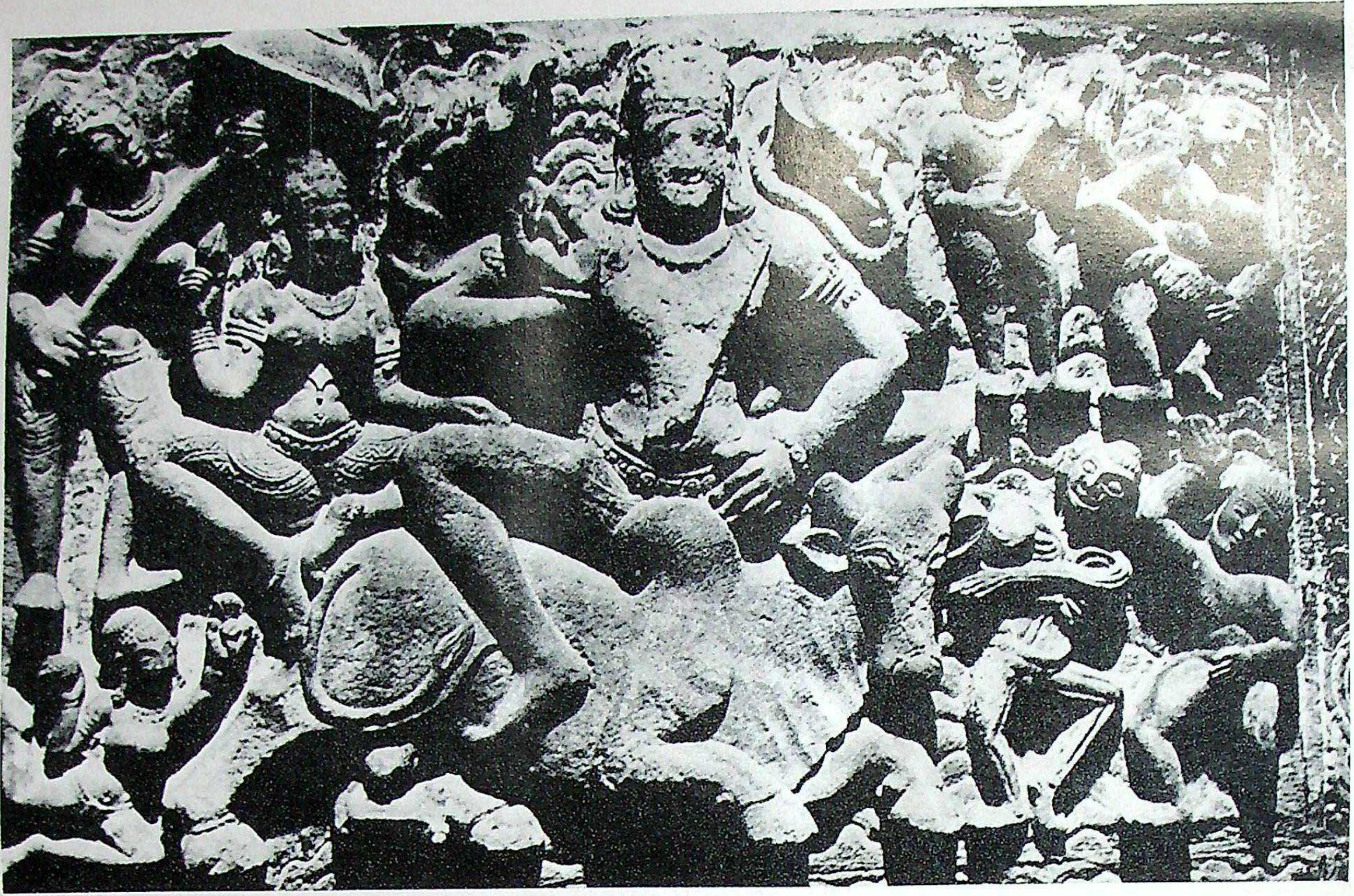
42. The Ravanapadi Cave, Herihara and Siva.



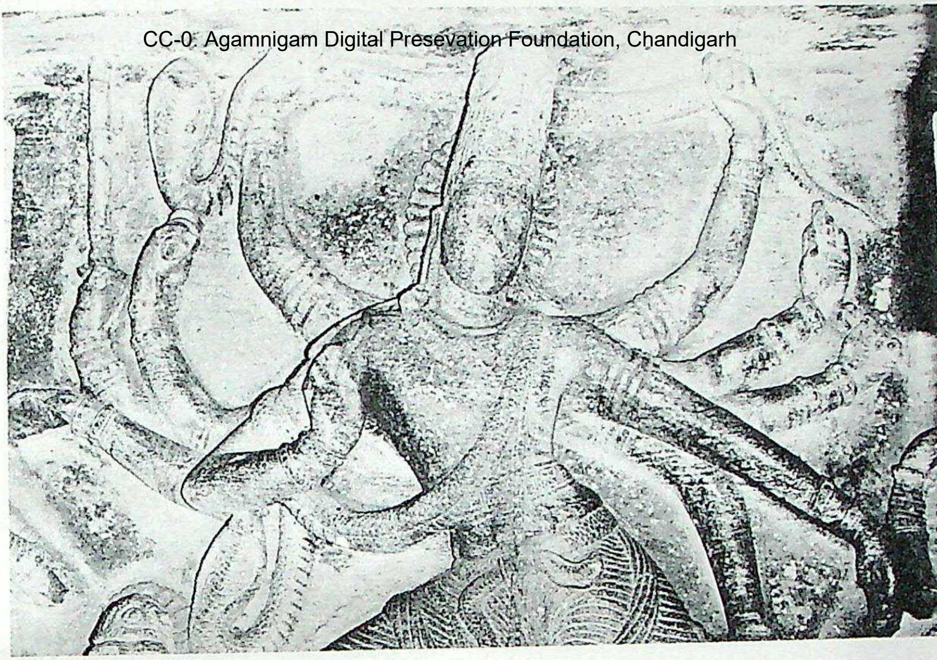
43. The Durga temple, Ardhanarisvara.



44. The Durga temple, Mahisasuramardini.



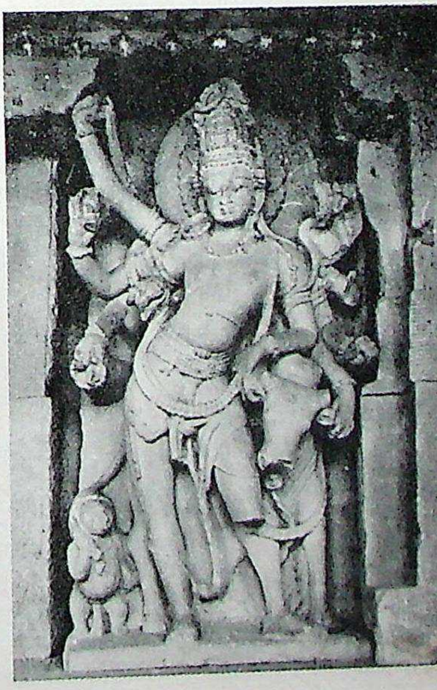
45. The Huccappayyamatha temple, Siva.

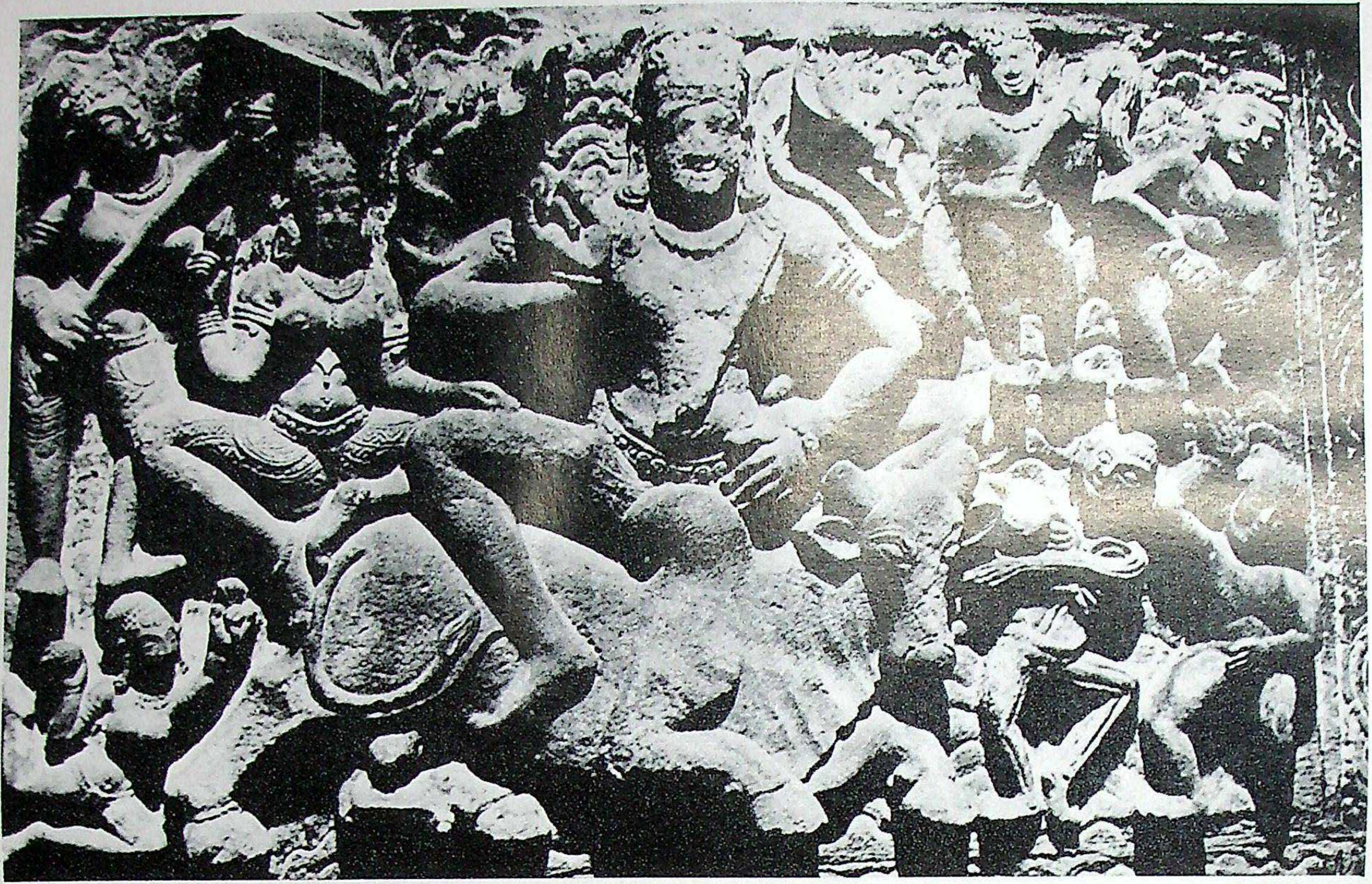


46. The Ravanapadi Cave, Nataraja panel on the walls of the right cell.

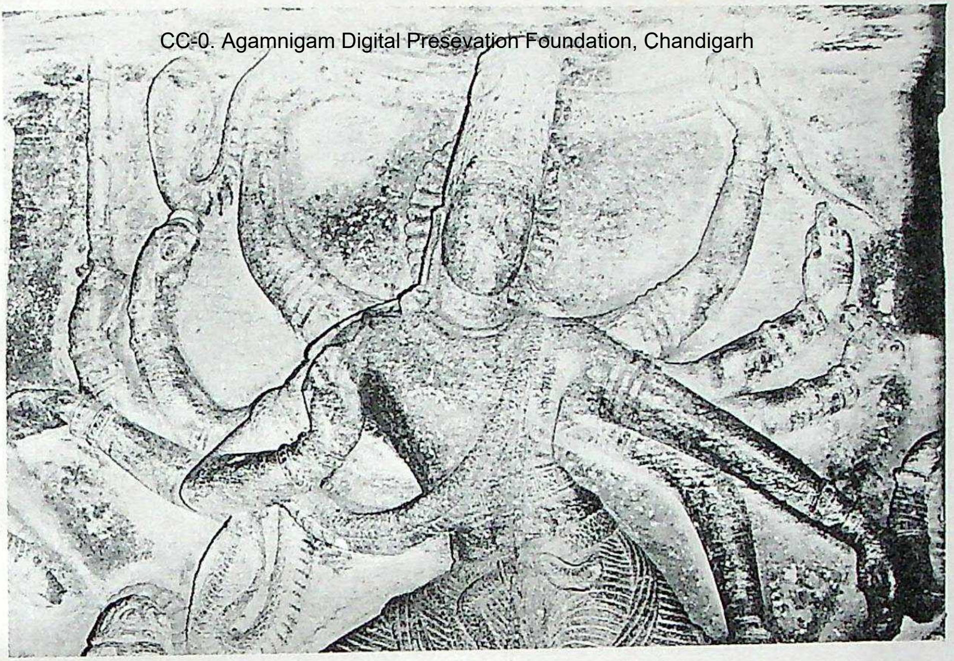
47. The Ravanapadi Cave, Nataraja panel on the walls of the right cell.

48. The Durga temple, Vrishbhavahana Siva.





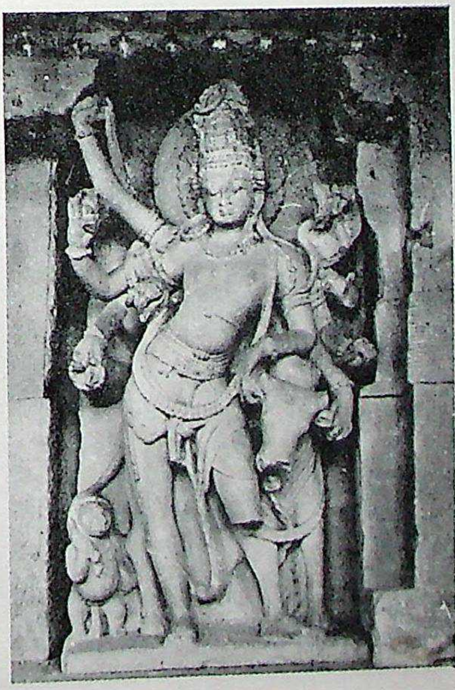
45. The Huccappayyamatha temple, Siva.

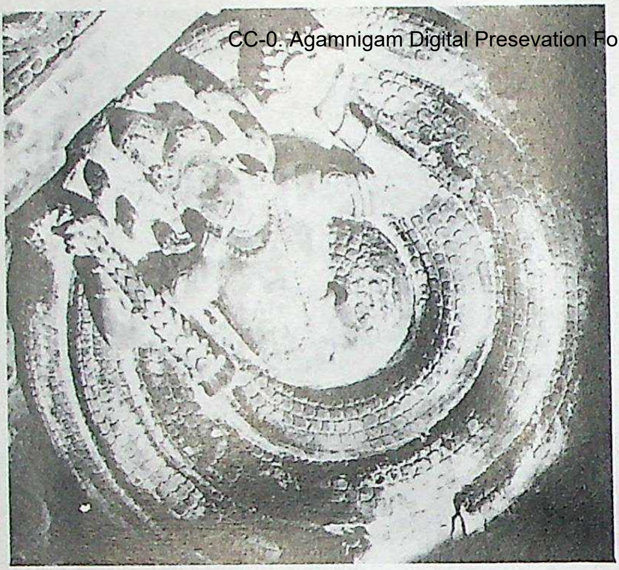


46. The Ravanapadi Cave, Nataraja panel on the walls of the right cell.

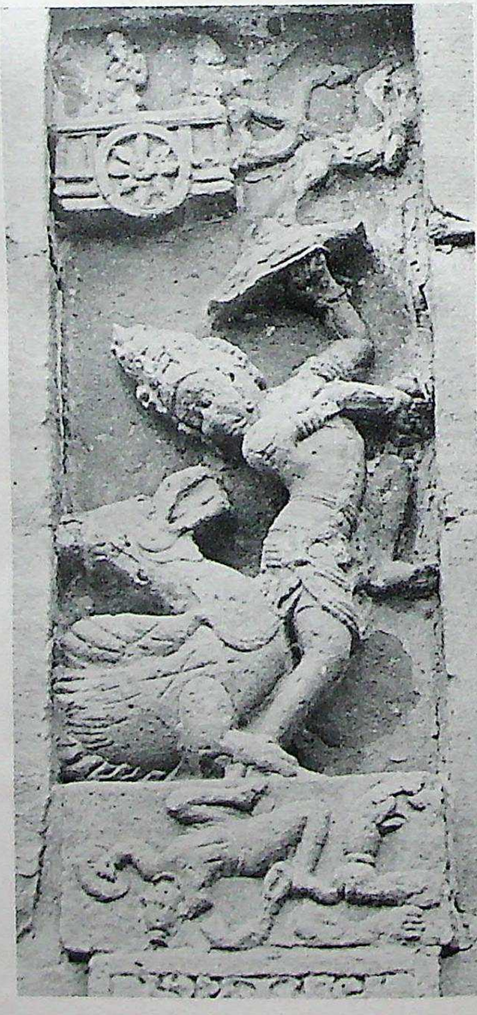
47. The Ravanapadi Cave, Nataraja panel on the walls of the right cell.

48. The Durga temple, Vrishbhavahana Siva.

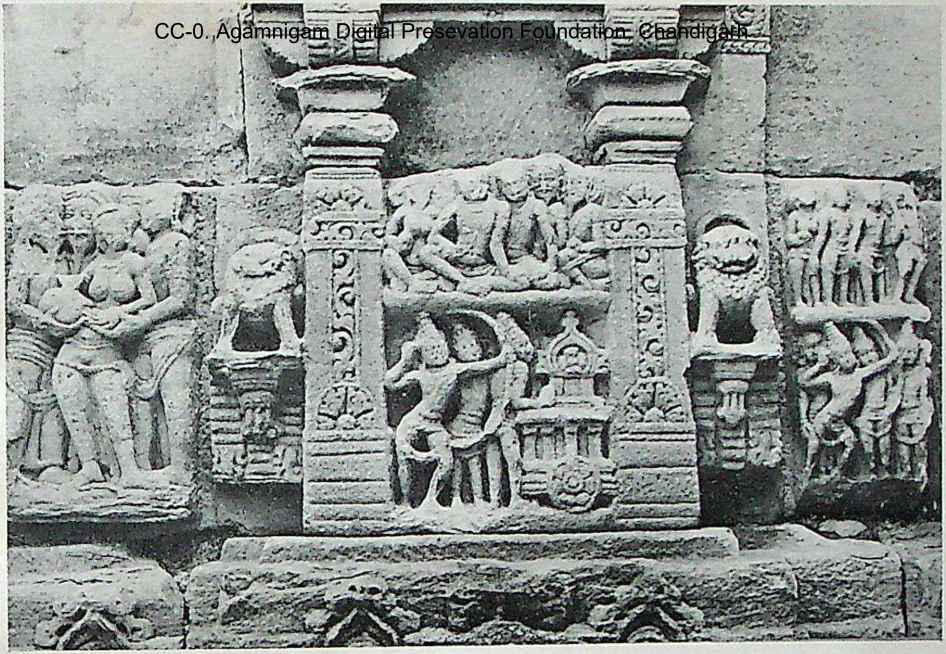




49. The Durga temple, Naga on the ceiling of the porch.

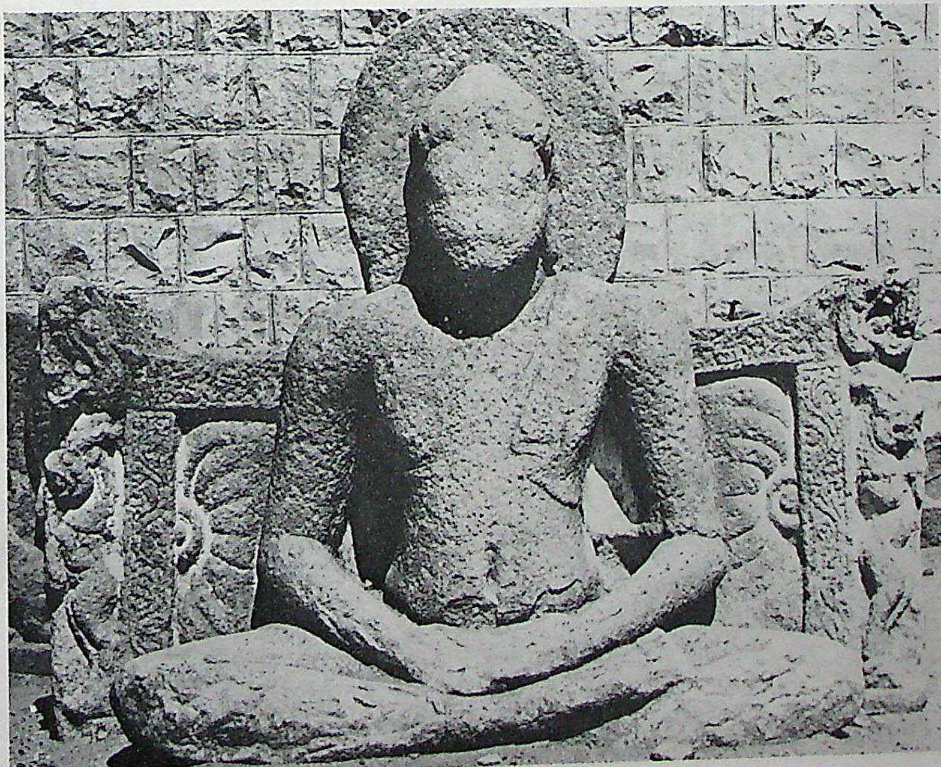


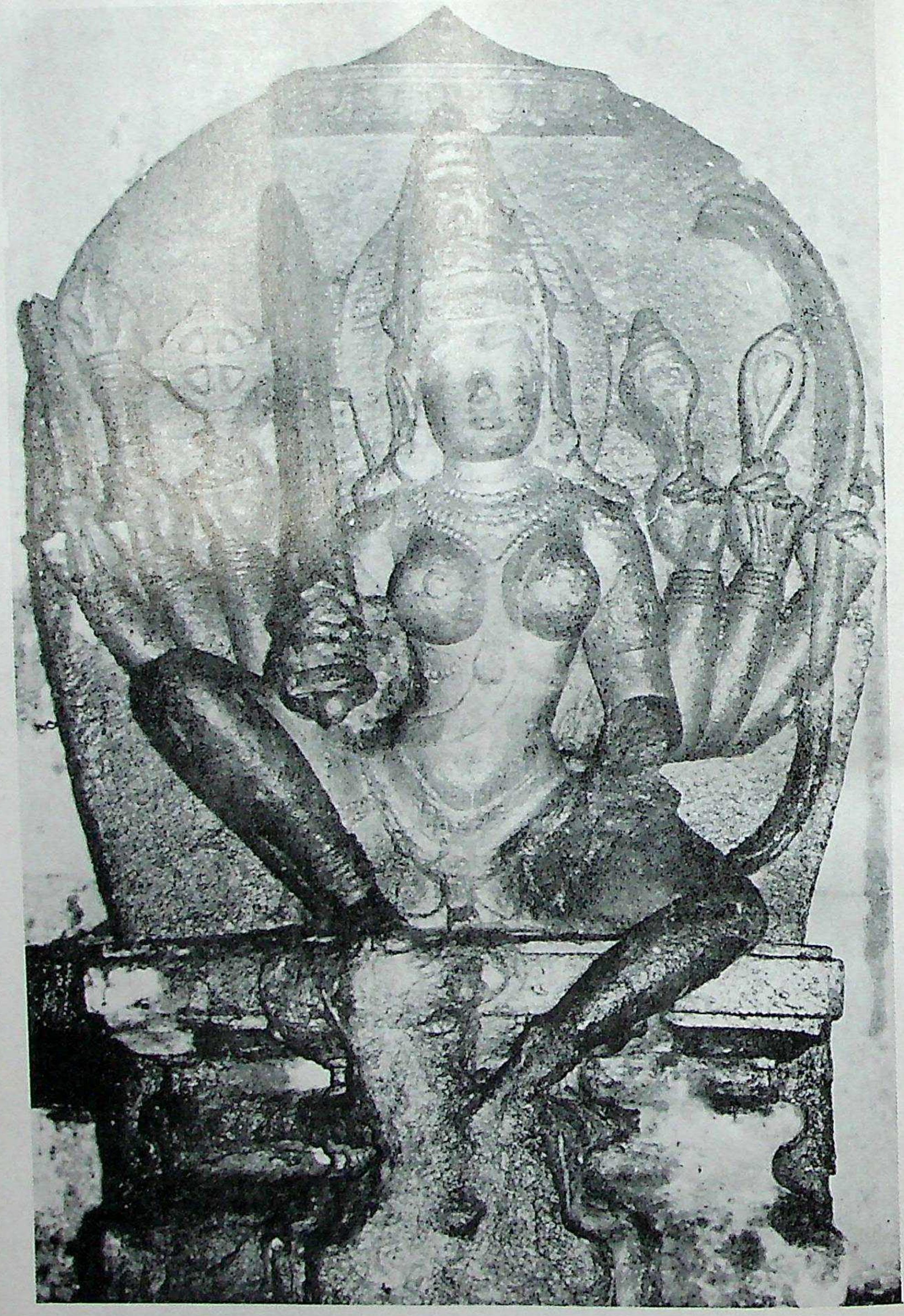
50. Pattadakal, the Virupaksa temple, Jatayu attacking Ravana.



51. Pattadakal, the Papanatha, Ramayana panel on the outer wall.

52. The Buddha image in the village.





53. The Virupaksa temple, Jvalamalini.

The above remains of the Budddhist faith fall under two heads:

(*i*) Sculptures of the Buddha and Bōdhisattva.
(*ii*) Miniature reliefs depicting incidents from the life of the Buddha and the Jātka stories.

SCULPTURES OF BUDDHA AND BŌDHISATTVA

The Chaitya. On the ceiling of the upper storey of the chaitya is the best preserved of the three sculptures of the Buddha found at Aihoḷe (Plate 28). In this relief the Buddha is seated on the *padma-pîṭha* in the *satvaparyankāsana*. His right hand is placed against the chest in the *vyākhyāna mudrā*, while the left is placed on the sole of the right foot with the palm facing upwards. He is partly draped. The right shoulder and a part of the right breast are left uncovered. Above the head is a triple umbrella. He is flanked by attendants. The relief was for long mistaken to be an image of a Tîrthankara. Cousens identified this as a "clothed Jina."[1] Gary Tarr expresses doubts regarding the identification of this structure as a Buddhist *vihāra.*[2] But Jātaka scenes on the door-jambs, the Buddha on the lintel of the upper chamber and the unmistakable iconographic features of the relief on the ceiling prove the Buddhist affiliation of the structure as suggested by S. Settar.[3] The sculpture of the Buddha on the ceiling measures about 61 cm in height.

George Michell writes of this, sculpture "A ceiling panel in the upper porch has been variously identified as a seated Jina or Buddha."

A mutilated Buddha image kept outside the chaitya is about 61 cm in height. Here the headless Buddha is seated. The arrangement of the garment of this image closely resembles that found on the ceiling of the upper storey of the chaitya.

Near Desai's House. An image near Desai's house shows him seated on a *pîṭha* against a rectangular cushion (Plate 52). Unlike the other two, it is cut in granite. The robe worn by Buddha is clearly carved. That it belongs to the early Chālukya period is unmistakable because of its close stylistic similarities with the early Chālukya sculptures. This image has been shifted to the museum at Aihoḷe in recent times.

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[1] H. Cousens, *The Chalukyan Architecture of the Kanarese District*, (Calcutta: Govt. of India, 1926), p.32.

[2] Gary Tarr, "Chronology and Development of the Chalukya Cave Temples", *A RS Orientalist* VIII (970), pp. 183-84.

[3] S. Settar. "A Buddhist Vihara at Aihole", *East and West* (New Series), vol. 19, nos, 1-2 (Rome: Institute Italiano per el Medio Ed Estremo Oriente, 1969), pp. 130-34.

The Bōdhisattva in the Mēguti. The Bōdhisattva near the entrance to the Mēguti is a huge sculpture of Bōdhiśattva in round shape. Though disfigured it resembles the many known Bōdhisattva figures, particularly those found in Ceylon. The head is broken and a part of the body is damaged.

MINIATURE SCULPTURES

On the door-jambs of the sanctum and the *antarāḷa* of the lower structure of the chaitya several miniature reliefs have been found. These reliefs narrate certain incidents related to the life of the Buddha, and the Jātaka stories. Unfortunately most of these are either damaged or badly worn out.

On the Door-Jambs of the antarāḷa door two men riding in a chariot. The rest of the relief is effaced.

A man offering *añjalî* in front of two birds. The latter are seated in pavilions. There is also a second human figure. This seems to remind us of the *culla-hamsa jātaka*, concerning a kind of wild geese and of a fowler. When the king bird was captured, his captain refuses to leave him. Instead it decides to share the fate of the king bird. The fowler touched by the devotion of the captain releases the two birds. But the birds insist that they be taken to the king. When taken to the king's court the birds preach the law to him and later return to their abode. The main figure in the *añjalî* may be identified with the king, the second figure with the fowler, and the two birds represent the king and his captain.[4]

A crowned male holding a *padma* in the right hand stands in a chariot driven by a charioteer. This has been doubtfully identified by Settar as the visit of Prince Siddhārtha to the city where he was destined to witness human misery.[5] A better suggestion would be the Great Departure wherein Siddhārtha leaves the place in the thick of the night in a chariot to seek enlightenment.

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[4] E. B. Cowell, ed., *The Jataka or Stories of the Buddha's former Births*, vol. V, (London: Luzac & Co, Ltd., 1957), pp. 175-86.

[5] S., Settar, *op.cit.*, pp. 126-38.

Two men in combat. One of them wields a shield and a dagger while the other holds a staff.

A relief of two monkeys, one of which is uprooting a tree! This represents an incident from the *Ārāmadūsakajātaka*, wherein monkeys entrusted with the task of watering the trees, uproot all the trees to determine the amount of water needed by every tree.[6]

An enraged elephant watched by three persons. This relief depicts the famous Nālagiri incident. Dēvadatta in order to kill the Buddha, releases a cruel elephant named Nālagiri on the road on which the Buddha was coming. In this relief the destruction and the terrors caused by the elephant are indicated.

This relief is a continuation of the above incident. Here Nālagiri is shown submitting itself to the Buddha. It kneels down in submission before the Lord who is holding a *padma*. This submission of the best is watched by some persons.

A horse rider with an umbrella over his head.

These two reliefs represent a horse and horse with a rider respectively. Both are damaged. Whether these two reliefs represent incidents from the *Valahassa-jātaka* in anybody's guess.[7]

A galloping horse with a rider in a forest. Settar states that this reminds of the Great Departure.[8] The identification is doubtful, because most of the Buddhist sources agree that the prince left the place in a chariot driven by his charioteer and not alone on a horse.

The next relief shows a person in a reclining position while another person has held aloft a boulder as if to crush the other person. This seems to represent another famous incident in the life of the Buddha. It is said that Dēvadatta once attempted vainly to cruch the Lord with a boulder. Here the reclining figure is that of the Buddha and the other of Dēvadatta.

This damaged relief has two persons under a tree.

Reliefs on the Door-Jambs of the Sanctum Door

The relief bears a man seated in the *sukhāsana* with his right hand in the *abhaya* or *vyākhyāna mudrā*(?). Settar identifies this as the First

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[6] E.B. Cowell, *op.cit.*, vol. I, pp. 188ff.

[7] *Ibid.*, pp. 89-91.

[8] S. Setter, *op.cit.*, pp. 126-38.

Sermon of the Buddha.[9] The identification seems to be correct.

Another relief shows four men in a drinking bout. Settar identifies this as the last supper of the Lord.[10] But this relief represents an incident from the *Surāpāna-jātaka*.[11]

A seated person with both hands on knees. This may or may not represent the Buddha.

A male figure holding a *padma* in the right hand while the left hand is slightly raised and bent. Facing him are a couple. This has been identified as that of the Lord with the devotees.[12]

The relief bears a person seated and feeding an animal which is indistinct. This may represent the Buddha in the Deer Park if the animal is a deer.

A seated figure offering something to a person seated below him.

A person holding a child beside a horse which is in the midst of a fire is depicted in this panel. What it represents is difficult to guess.

Two persons are seen holding a *kalaśa* and behind them is an elephant. This relief too defies identification.

Two persons are seen holding a child while another child is seen standing. This represents an incident from the well known *Vessantara-jātaka* wherein a banished prince, known for giving gifts, while living in a forest gifts away all his belongings including his two children.[13]

JAINA SCULPTORS

Jainism was a powerful force for more than six to seven hundred years in different parts of South India. Some of the Pallava and Pāṇḍya kings in Tamil Nāḍ, the early Chālukyas, Rāṣṭrakūṭas, Gaṅgās, Chālukyas of Kalyāṇi, Kaḷachūris and the Hoysaḷas in Karnāṭaka were either enthusiastic followers or active promoters of this religion. To these may be added a number of chieftains and officers who served under these dynasties and played an equally important role in preserving and promoting this religion. As a result of this, Jain contribution to the literature and the art of South India cannot be underestimated. Karnāṭaka remained the stronghold of the Digambara sect of Jainism, until at least the 12th century A.D., though it did spread to different parts of South India and played some significant role in the lives of the people. It is against this background that the Jaina monuments of Aihoḷe are to be viewed.

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[9] *Ibid.*

[10] S.Settar, *op.cit* , pp. 126-38.

[11] E.B., Cowell, *op.cit.*, pp. 206-8.

[12] S.Settar, *op.cit.*, pp. 126-38.

[13] E.B. Cowell, *op.cit.*, vol. V. pp, 246-305.

In the present study, the early Digambara inconography is roughly confined to the temples of Aihoḷe, although monuments of Bādāmi are referred to for finding collaborative evidence.

One of the Jaina caves is to the west-southwest of Aihoḷe; another is the fourth cave at Bādāmi. Both belong to the sixth century A.D. and, judging from their stylistic characteristics, the Aihoḷe cave appears to be a few decades earlier than that of Bādāmi.

To the next century belong the famous structural temple of Mēguti. It was built by Ravikirti in A.D. 634.

Next, in the chronological order, are the three temples found opposite the Virūpākṣa temple at Aihoḷe. Of them the twin temple, called Carantimaṭha, was built in the 12th century. The chronologies of the Seṭṭavva and another simple Jinalaya nearby can be only guessed from the images found in their respective sanctums. It can be guessed that the Seṭṭavva temple is, in all probability, a post-early Chālukya structure. The Jinalaya except for the throne and the *caurî* bearers, does not possess its original image. The *yakṣa* who is now found placed on the throne is definitely and early Chālukya work. The main features of these images will be discussed subsequently.

GOMMAṬA

One of the most popular Jaina deities in South India is Bāhubali also called Gommaṭa. His images are generally found in the Jaina, caves of Southern and Western India. He is also carved in most of the Jaina *bastis* in Karnāṭaka. Even before the Ganga minister, Cāvuṇḍarāya, got a colossus of Bāhubali prepared at Śravaṇa in A.D. 99, the worship of Gommaṭa was widespread in South India. This is testified by the early Chālukya Jaina caves in Karnāṭaka and other monuments in the other regions of South India.

According to the Jaina Purāṇas, Bāhubali was one of the sons of the first Tîrthankara, Vṛiṣabhanātha or Ādinātha. The other son of his was Bharata. A duel with his brother ultimately led him to renounce all wordly attachements and stand meditating in the battlefield. Bāhubali stood in the *kāyōtsarga* posture unmindful of all adversities and unmoved by the persuasion of his relatives and servants to return to a life of royalty. As time progressed, creepers encircled his legs and arms. Anthills were formed. Serpents freely moved around him. His meditation continued since he noticed none of these developments. He stood in the *kāyōtsarga* posture until he attained the *kévalajñāna*. But to the Jains he is only an Arhat and not a Tîrthankara.

When the images of Gommaṭa were carved by the sculptors, this life sketch of his was born in mind. In the Jaina caves at Aihoḷe and Bādāmi, we find large sized reliefs of Gommaṭa. There are the earliest of their class in Karnāṭaka.

The sculpture of Gommaṭa in the *Meena Basti* at Aihoḷe is carved on the proper left wall of the verandah. The relief is about 1.78m high. Here he stands in the *kayōtsarga* attitude on a *pîṭha*. His legs and arms are encircled by creepers. He is flanked by Brāhmî and Saundarî who according to the *Purānas* tried to release his limbs from creepers. Gommaṭa is standing amidst a thicket with serpents playing at his feet. At the upper corner are two *gandharvas* flying through the air. Brāhmî and Saundarî on either side are as conspicuous as Gommaṭa in the panel, but they are far more gracefully finished than the main image. It can be noted that Gommaṭa relief in the Jaina Cave at Bādāmi is better executed than the Aihoḷe relief.[14]

As noted above, these are the earliest sculptures of Gommaṭa in the Deccan and South India. This means that at least by about the sixth century the worship of Gommaṭa had become popular in Karnāṭaka.

TÎRTHANKARAS

Of the images of the Tîrthankaras found in the cave temples and a good number of structural temples, that of Pārśvanātha was very popular and noteworthy in Karnāṭaka during early and medieval periods. He is the twenty-third Tîrthankara. He is easily identifiable by the snake which rises at his back and spreads a seven-hood canopy above his head. According to a purāṇic account, Pārśvanātha had an enemy in his previous briths. When he was meditating in the *kayōtsarga* posture to attain englightenment, his enemy Kamaṭha tried to disturb his concentration by attacking.

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[14] The image of Gommaṭa covers the major part of the panel (about 2.30 m in height) in Badami. Here also he stands in the *kayotsarga* postures. The relief of this cave is better planned and far more boldly executed than that of the cave at Aihoḷe. He is flanked by four ladies, two of them are seated with folded hands, while the other two are standing and attempting to release him from the creepers. This image excels the Aihoḷe panel both in dignity and beauty, but the attendants in the latter panel are far more gracefully executed than those in the former.

But, Dharaṇēndra and Padmāvatî, came to the rescue of their lord. Dharanēndra rises from the nether world and spreads his hoods above the head of Pārśva, while his consort Padmāvatî held a parasol above the hood of her own lord. This helped Pārśvānātha to continue his meditation and to humble Kamaṭha and finally to attain the Kēvalajñāna.

The sculptures of Pārśvanātha, like those of Gommaṭa, are found standing in the kayōtsarga attitude with a snake conopy and an umbrella above his head. There is a widespread belief that the five-hood snake canopy seen above the head of the Tîrthankara is characteristic of Supārśvanātha, while the seven-hood canopy is characteristic of Pārśvanātha. Although this is true of the later images, there appears to be no canonical injunction or strict convention to confirm this, at least during the early Chālukya period.

On the western wall of the verandah of the *Meena Basti* at Aihoḷe is a relief of Pārśvanātha. He is in the *kayōtsarga* posture. At his left foot sits a male attendant with one of his knees planted on the ground. He wears a *makuṭa*, *hāras*, a long garland and armlets of the *nāga-bandha* type and other ornaments. He is none other than Dharaṇēndra, who, in the form of a huge snake, has risen at the back, and has spread his vast five-hood canopy above the head of Pārśvanātha. On the other side of the Tîrthankara is Padmāvatî, consort of Dharaṇēndra. She has a single-hood canopy. In the upper left corner of the panel is an ugly looking demon who has held his hands above his head as if carrying a boulder or a hillock in order to throw it at the meditating figure of Pārśvanātha. He is, obviously, Kamaṭha.

The *nāga-bandha* motifs on the ornaments of the two attendants, their snake canopies and the presence of Kamaṭha on the upper corner, clearly prove that the sculptor was aware of the puraṇic account of Pārśvanātha. But an interesting feature worth noting in this panel is that Pārśvanātha is standing under a five-hood canopy and not under that of a seven-hood canopy.[15]

The reliefs of the caves of Aihoḷe and Bādāmi broadly agree in details. But the Aihoḷe image has better anatomical features than that of Bādāmi. The latter has rather a large head, too large for the body that bears it.

There is only one image of Pārśvanātha in round shapes in the Seṭṭavva temple. Here he sits in the *Paryankāsana* upon a not-too-elaborate *pîtha*. A seven-hood snake canopy is found above his head. The curved body of the snake is crudely indicated at the back of the Jina. There are five circles of lines on his neck, ringlets of hair and long earlobes. Neither the attendants nor the *caurî* bearers can be found now. The *lāñchhana* of the Jina, his umbrella and his *parikara* also missing. As noted above, the sculpture is post early Chālukya in date.

Let us sum up by saying that Pārśvanātha, like Gommaṭa, is almost invariably found in the Jaina cave temples of this period. He normally stands under a snake canopy of five hoods. But in the right cell of the *Meena Basti*, Pārśvā sits in a *pîtha*. This sculpture is noted separately because of its great significance. In planning the reliefs, the sculptors normally followed the puranic account popularly known to Jains. Pārśvanātha is supposed to ride a snake. Apart from the snake at his back, no cognizance is separately indicated. Excepting the enshrined image of Seṭṭavva temple, all other sculptures of Pārśvanātha are found standing under an umbrella.

OTHER TÎRTHANKARAS

Of the other unidentifiable image of Jinas found at Aihoḷe, some are enshrined in the *garbhagṛha* and others are excavated on the walls of the cave.

Enshrined Images

The *garbhagṛha* of the Jaina cave at Aihoḷe has a relief of a Jina seated in the *paryankāsana* on a *siṁha-pîṭha*. There is his *bhāmaṇḍala* at the back and the *mukkoḍe* above his head. The throne on which he sits has a back cushion. The back of the throne has *mak-*

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[15] On the western wall of the verandah of Cave VI at Badami, we find a similar image of Parsvanatha. Gary Tarr identifies the Jina as Suparsvanatha. Gary Tarr, *op. cit.*, Fig. 34, This identification is misleading.

ara-heads with a lion at either end. Behind the throne are two attendants who wear conical *makuṭas* and are decked with many ornaments. They hold *courîs* in their hands. The workmanship of the entire group is rather unimpressive, the Jina has a heavy and disproportionate body, while the attendants are extremely slim. The lack of grace and proportion in the relief may partly be due to the unfinished nature of this work. The triple umbrella above the head of the Jina, rises in three clear stages separated by intermediary circular necks and appears more like a *kalaśa* than an umbrella. It is difficult to identify the image.

One of the best specimens of the early Chālukya Jaina images would have been the enshrined image in the *garbhagṛha* of the Mēguti temple had it not fallen into the hands of the vandals. Today, only its rough shape is available. It is probable that this image and the *yakṣa* that once stood in the *sukhanāsi* became victims of later rival religious movements. The *yakṣa* is not found anywhere on the hill, while the Jina is destroyed beyond recognition. The *yakṣî* sculpture of Ambika, too, has been mutilated. The mutilated Tîrthankara image reveals that he originally sat on a *simha-pîṭha* under a *mukkoḍe* attended by his usual *caurî* bearers at the back of his throne. He has reclined against a back-cushion. The rectangular rear frame of the throne has usual *makara*-heads and lions. The destruction of the *mukkoḍe*, the long ears of the Jina, the legs which indicated the *āsana* and *mudrā* of the Jina, reveal that the main iconographic features were the targets of the attack of this well-informed, rival, religious groups, whoever they were.

The above study shows that the practice of carving the *lāñchhanas* on the pedestals of the images and the presence of *śāsana-dēvatas* of each of the twenty-four Tîrthankaras had not yet been systematised between sixth and ninth centuries in South India. Secondly, as all the Tîrthankaras are found seated on the *simha-pîṭhas*, they cannot be mistaken for Mahāvîra, the Jina who had the lion as his *lāñchhana*. Thirdly, the workmanship of the rear position of the throne and the cushion indicates that invariably the former which is rectangular in shape has *makara*-heads at the top ends and horned-lions at the base. The *makaras* are usually found with their opened jaws, but not necessarily with human figures issuing forth from their mouths. In some cases, we find miniature *yakṣas* with padmas in one of their hands seated on the neck of the *makaras*. The *caurî* bearers bear rather heavy whisks.

The *mukkoḍes* are invariably found above the heads of the enshrined images excepting in the case of an image of *Parśvanātha* enshrined in one of the cells of the Seṭṭavva temple.

CATURVIMŚATI AND OTHER GROUPS

The Jains are known for building temples for the *Caturvimśati* and *Sahasrakūṭa Jinas*, and for carving miniature images on boulders as well as on the walls of the temples.[16]

In the open space facing the Seṭṭavva temple at Aihoḷe, there is a partly destroyed slab on a *simha-pîṭha.* This is an oblong block with pilasters at its corners. On each face, at the base, is a standing Tîrthankara with *mukkoḍe* above his head and there are five Jinas at the top of each of the four sides. The slab originally contained twenty-four images in all, but it is badly damaged now. This group of Jinas probably belongs to the eighth century A.D.

THE YAKṢA-YAKṢÎS

Though the Jaina texts invoke twenty-four *yakṣas* and *yakṣîs*, *Dikpālakas*, Vidyādevî and other demi-gods and goddesses, very few of their images are actually found in the temples. But the *yakṣa-yakṣî* help us identify the main deity.

The monuments of Aihoḷe and Bādāmi, which are among the earliest of the archaeological remains that have survived to the present day in Karnāṭaka, throw light on this problem.

The Gommaṭa images are flanked by two lady attendants both at Aihoḷe and Bādāmi. As Gommaṭa is not a Tîrthankara, he is not attributed with any attendant *yakṣa-yakṣî* figures. But the Jaina *Purāṇas* give a vivid picture of the penance undergone by Gommaṭa and services rendered by the *apsaras*. The two attendants who flank and release him from the creepers are described as Brāhmî and Sundarî in the *Purāṇas*.

As in Gommaṭa images, Pārśvanātha is usually accompanied by a lady, who stands under a snake canopy and holds a parasol in her hands, and a male figure who sits at the feet of the Jina. They are Padmāvatî and Dharaṇēndra respectively. They are also the *yakṣa* and the *yakṣî* of the Jina. The panels noticed in the cave temples are more prompted by the puranic accounts than by the iconographic injunctions. Here Dharaṇēndra sits at the feet of his lord and rises in the form of a snake at the back to spread his hoods above the head of Pārśvanātha in order to protect him from the attack of Kamaṭha; Padmāvatî, who stands under a snake canopy, holds a parasol in her hands.

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[16] Although this practice seems to be absent in Aihole, we do come across it in Cave VI at Badami. The image of Adinatha is flanked by the twenty four images on the eastern and western walls of the *sukhanasi* of the cave. However, these reliefs are post-early Chalukya works and are subsequent additions carried out in the 11th century A.D.

AMBICĀ

Another *yakṣî* who popularly appears in the early Jaina temples of both North and South India is Ambikā or Kūṣmāṇḍinî. In the South as well as in the Deccan, Ambikā and Sarvāhṇa are very popular and they practically dominate the reliefs of the early Jaina temples.

Although the Jaina cave at Aihoḷe bears no trace of the popularity of the *yakṣa-yakṣî* worship, it is found in the Jaina cave at Bādāmi and some temples at Aihoḷe.

The image of Ambikā found in the *sukhanāsi* of Mēguti temple at Aihoḷe is a marvellous piece of work, unsurpassed in beauty and elegance by any of the Ambikā images in India. The mastery of skill exhibited here indicates high technical skill attained by the early Chālukya artist.

The present panel of Ambikā, 1.22m×1.52m., is mostly in a state of ruin; however, neither the photographs nor the sketches published so far have done justice to the original work. Ambikā sits on a raised pedestal gracefully hanging her left foot, while her right leg is resting horizontally on it. A part of her right leg (from knee to ankle), her two hands, breasts and parts of her face are defaced by vandals, but whatever remains speaks of the original beauty of the sculpture. The movement of her hands and the manner of the disposal of her legs, the supple body that seems to breathe the freshness of air and pulsates with life, make this image one of the most elegant images of the time. Undulating on the sides and at various levels of the panel are her attendants, adding plasticity to the panel, making it surge like the surface of the sea. To the right of Ambikā is a lady with a crown on her head, with a whisk on her right hand and a mango branch on her left. Next to her is another lady (whose had is cut off now) holding a baby against her breasts, while her legs are gracefully bent as if to support both the weight of her own heavy hips and breasts and that of the plump, handsome baby she carries. Behind her stands another lady gazing at them; she holding mangoes in her two hands.

To the left of the goddess, slightly behind her, are two ladies. The one who is immediately next to the goddess is plucking a mango from her right hand and passing it on her left hand, which is in turn, snatched by a child that clings to her lower garment. The child, in its turn. has bent down to his left to feed a deer with the mangoes, and the deer is trying to grab the mangoes from its hands. The child is partly damaged, but the whole act has an element of melodrama. Another lady is looking at the scene, holding mangoes in her two hands and clutching them against her supple belly.

Above Ambikā and her five attendants spreads a mango tree, its huge branches shooting with ripe fruits. In the tree are monkeys, a tiger and geese enjoying themselves amidst thick branches. At the base, on the face of the pedestal on which the *yakṣî* sits, is a lion, the vehicle of Ambikā. Behind the lion is a lady (?) with a mango in her right hand which is stretched towards the goddess and the deer trying to snatch the fruits from the child described above. In front of the lion, by the side of the left foot of the *yakṣî*, is another animal, a child and a lady.

The workmanship is bold; the plastic content of the panel, unrivalled. Every figure in the composition is not only graceful but also natural. All are judiciously decorated. The iconographic characteristics of Ambikā—the mango tree, her children, and her lion mount, can be seen; but, unfortunately her two hands are broken and what they held cannot be guessed now. The image is not only the best that was ever prepared by the early Chālukya sculptors in the service of Jaina relation, but is unique among the early images of of this *yakṣî*.

Independent images of Sarvāhṇa, with all his iconographic features are not available now. The Mēguti temple must have originally contained his image—as big and beautiful as that of Ambikā—but it cannot be traced now. His images are conspicuous by their absence in the two Jaina caves.

ŚYAMĀ AND JVĀLĀMĀLINÎ

There are two other images at Aihoḷe which appear to belong to the later phase of the early Chālukya rule. One of them is found in the *sukhanāsi* of the Virūpākṣa temple, and the other in the *garbhagṛha* of the jinālaya near Seṭṭavva temple. The latter has been removed to the museum in the same place. The second was noticed by Cousens, but he could not identify it.[17]

Cousens was obviously right in thinking that the fat, squatting, male figure was a Jaina ìmage and it was set up sometime after the original Tîrthankara image of this temple was destroyed. The *caurî* bearers, the triple umbrella, the back cushion and the back of the throne and the *simha-pîṭha* are no doubt original. But there appears to be no evidence to support that the Virūpākṣa temple was a Jaina temple, for there is not only the absence of any Jaina traces on the structure proper but the reliefs at the base of the four *navaranga* pillars clearly show its Hindu affiliation. But the present image in the *sukhanāsi* is that of a *yakṣî* which may have originally belonged to some other temple. The local people have regarded it as an image of Gaurî, consort of Śiva.

The *yakṣa* found in the *garbhagṛha* of the jianāḷaya and the *yakṣi* found in the *sukhanāsi* of the Virūpākṣa temple originally belonged to a single Jaina temple and acted as the attendants of a Tîrthankara. This is proved by the size, workmanship and the combination of the two images. Both images sit on the *pîṭhas* with their respective *lāñchhanas* carved on it, both have umbrellas, and plain *prabhāvaḷis*—which are identical in shape and workmanship. Further comparison of the crowns, the ornaments and even the stylistic characteristics of the attributes like *kaśa* proves this.

The *yakṣa*, is seated in the *ardhaparyankāsana* on a *pîṭha*. Above him is an umbrella of a single tier. Behind him is the *bhāmaṇḍala*. He wears a *makuṭa*, three necklaces, a *kanṭhî*, a *yajñōpavîta*, shoulder tassels, *keyūras*, anklets, and bangles. Around his belly and the right knee is the *yōgapaṭṭa*. He is four armed. In the upper right hand he holds a *paraśu*, and in the upper left hand a *kaśa*. The lower left hand is damaged but it probably held a *phala*. The lower right hand holds a *padma*. His vehicle, the *hamsa* or swan is carved on the *pîṭha*. The image is about 1.17m in height.

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[17] *CA.*, p.49.

According to the Jaina texts, Śyāma *yakṣa* is to hold a *paraśu*. *phala*, *akṣamālā* and *varada* or *kaśa*, *pāśa*, *varada* and *aṅkuśa*. This shows that *padma*, *kaśa* or *phala*, *varada hasta*, *aṅkuśa* and *paraśu* were attributed to him.[18] The attributes held by the *yakṣa* under study is in agreement with the texts, although the details are not in full agreement with any of the three texts.

The goddess kept in the *sukhanāsi* of the Virūpākṣa temple is easily identifiable as a Jaina *yakṣî* since a miniature relief of a Tîrthankara is carved on her crown (Plate 53). Like the *yakṣa*, she too sits on a *pîṭha*. Over her is an umbrella and behind her the plain *prābhamaṇḍala*. On the *pîṭha* is carved her vehicle. Unfortunately, the animal is mostly defaced now, and only its tail horns and a rough shape of its body could be made out. It represented a buffalo when it was carved.

The *yakṣî* is decorated with a *makuṭa*, bangles, anklets, *keyūras*, *hāras*, etc. She has like other early Chālukya sculptures a *muktāvaikakṣaka*. She has no *yōgapaṭṭa*. The *makuṭa* bears a miniature relief of a Jina in the front and issues forth flames at the sides. The *yakṣî* has eight arms. She holds (from lower right arm) a *bāṇa*. *triśūla*, *cakra* and *khaḍga*, *dhanus*, *kaśa*, *śankha* while the lower left hand is damaged. Most probably it held a *phala*.

All the Digambara texts mention her as the eight armed *yakṣî*. Most of them attribute to her a *bāṇa*, *dhanus*, *cakra*, *triśūla*, *khaḍga*, *khēṭaka*, *pāśa* or *sarpa* or *śūla*.[19] The weapons held by the *yakṣî* under study agree with the attributes which are assigned by the texts to Jvālāmālinî. Hence, the image kept in the *sukhanāsi* of the Virūpākṣa temple is an image of Jvālāmālinî, the *yakṣî* of Chandraprabha, the eigth Tîrthankara.

Stylistically, both the images of Śyāma and Jvālāmālinî belong to the early Chālukya period. These images were probably the products of the seventh century. Speaking of these two images, Settar feels that they are not only of invaluable historical importance, but are of unique iconographic interest. Further, he feels that these two are the earliest images of Śyāma and Jvālāmālinî in the country.[20]

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[18] B C., Bhattacharya, *Jaina Iconography* (Lahore: Motilal Banarsidass, 1939), pp. 102-103.

[19] Ibid., p.128.

[20] S. Settar, "The Cult of Jvalamalini and the earlist images of Jvala and Syam", *Artibus Asiae*, XXXI, (Ascona; Artilong Asial Publishers), pp. 309-320.

PĀRŚVANĀTHA PANEL

The relief of Pārśvanātha in the *Meena Basti* has been admirably planned but surprisingly abandoned by the sculptors of the time. This panel is found on the three sides of the wall of the western, or right cell of the cave. The space covered on the northern, western and southern walls is about 7.39m and the height of the panel which runs upto the ceiling of the wall is about 2.18m. As many as 26 figures are relieved on this space. The centre of the scene is on the western wall which is rectangular in shape measuring about 4.55m × 2.18m. In the centre sits a Jina in the *paryankāsana* on a *simha-pîṭha*. At the back of his throne are two *caurî* bearers, decorated with the usual ornaments and crowns and holding heavy whisks in their outer hands. The Jina has a *bhāmaṇḍala* at his back, and an umbrella above his head. On either side of the throne are two seated figures in *añjalî*; the male figure to his right has a five-hood snake canopy above his head, while the female figure on the other side has a single-hood snake canopy. The snake canopies indicate that they are respectively the sculptures of Dharaṇēndra and Padmāvatî, and, on this account, the main deity may be identified as Pārśvanātha.[21] On either side of the throne is a standing male figure in *añjalî* with a conical crown, some ornaments and lower garment. The bhāmaṇḍalas at the back of their heads indicate their noble status. They are accompanied by their consorts who stand by their side, equally well dressed, holding the garments of their male counterparts. Apart from these, there are three figures on each side of the couple and they all stand in folded hands. Thus, the central wall itself accommodates as many as fifteen figures. On the southern wall, which is a part of this panel, there are seated male and female figures in the *ardhaparyankāsana* posture on the throne. They are obviously of royal status. They are attended by the *caurî* bearers and are endowed with the *bhāmaṇḍala*, *makuta* and a few ornaments. The queen is in folded hands and the king's left arm is thrown upon her shoulder. On either side are two figures in the *añjalî* and the *caurî* bearers are at their back. There are six figures in all, but excepting the central two which are half-finished, the rest are incomplete and some had hardly been started.

On the northern wall the panel is continued, but here also the images are hardly worked out after drawing plumb lines and after carving them into a rough shape. However, the frieze indicates a huge elephant with a male and a female figure on its back and an attendant at the hind portion of the elephant. The animal is marching towards the Jina. In the front are two figures who seem to form part of the retinue. This panel contains five human figures and an elephant.

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[21] Gary Tarr identified the Jina as Mahavira. Gary Tarr, *op. cit.*, Fig. 51.

The relief is unique in the Jaina monuments of Karnāṭaka. It is unfortunate that it was never finished; had it been completed, it would have been a masterpiece of Jaina art. Here the Jina is seated in state after attaining the *kĕvalajñāna* and Indra is marching towards him to conduct the *kalyāṇa* ceremony. The royal couple at the extreme end represents Pārśvanātha enjoying all the fruits of a royal life before he renounced the world. The *yakṣa-yakṣî* who sit at his feet and the rest who surround him indicate that the Jina is delivering a sermon. The absence of the snake canopy can be explained by the fact that the Jina was no longer under meditation and that he had already humbled Kamaṭha. The frieze is interesting, more for its planning than for its execution. No correct assessment can be made by judging these unfinished images, but a few that appear to have been almost finished indicate the grand planning. The modelling of the body human figure, judicious use of decorative ornaments, the plasticity of the male and female figures testify to the artistic abilities of the sculptors. With the marks of the chisel still deep and bold, the plumb lines still uneffaced, the portions of the face and body still in making, the panel has its own appeal and attraction. It satisfies little, but evokes more of our curiosity. No panel of such dimension appears to have been ever planned on any temple surface by any Karnāṭaka artist.

Appendices

Appendix I: Comparative Chart Indicating the Dates Assigned by Different Scholars

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Name of the Temple	*Henry Cousens*	*Percy Brown*	*R.S. Gupte*	*K.V. Soundara Rajon*	*S.R. Rao*	*Charles Fabri*	*P.K. Agrawala*	*Benjamin Rowland*	*Carmel Berkson*	*Author*
Lāḍ Khān	Before Cave III at Bādāmi (A.D 578)	A.D. 450	Sixth century A.D.	Not later than the last quarter of the 6th century A.D.		A.D. 450	A.D. 553	A.D. 450		Last quarter of the seventh century or the first quarter of the eighth century A.D.
Huccimalli	During the period of Jayasiṁha, grandfather of Pulakēsi I (5—A.D.)	Earlier than Mēguti (A.D. 634)	Later than Chikkiguḍi	Before the second half of the seventh century A.D.			Later than the Durga (A.D .600)			First quarter of the seventh century A.D.
Huccimalli I			Places it in the early Chālukya period							11th-12th century A.D.
Huccimalli II						A.D. 330-350				A.D. 971
Durga		Sixth century A.D. *A.K. Coomaraswamy* too places it in the sixth century A.D.				A.D. 550			Seventh century A.D.	Middle of the eighth century A.D.
Kontguḍi I	Jayasiṁha's period		Earliest structure at Aihoḷe							Middle of the eighth century A.D.
Kontgnḍi II and III										Closing years of the eight century A.D.
Hccappayya-guḍi			Middle of the sixth century A.D.							First quarter of the eighth centuryA.D.
Jyōtirlinga group				A.D. 575						Second quarter of the eighth century A.D.
Chekkiguḍi			Middle of the sixth century A.D.							First quarter of the eighth century A.D.
Sūrya				Between the second half of the seventh and the first half of the eighth century A.D.						First halff of the eighth century A.D.
Gaḷaganātha				Between the second half of the seventh and the first half of the eighth century A.D.						*First half of the* eighth century A.D.
Mallikārjuna				A.D. 650 700.						First half of the eighth century A.D.
Huccappayya-maṭha										First half of the eighth century A.D.
Cakraguḍi										Firsth half of the eighth century A.D.
Bhagavati			Sixth century A.D.		Fifth century A.D.					Begining of the eighth century A.D.

Appendix II: Early Chālukya Inscriptions Mentioning Architects and Sculptures

AIHOḶE

The Huccappayyaguḍi. On the right pilaster in the porch the record states:

Svasti Jambūdvîpāntarekaści[*d*]
vāstu prāsāda tadgataḥ
Narasobba samō vidvān
na bhūtō na bhaviṣyati

This means in the Jambūdvîpa no one was born before nor would be born in future who could equal Narasobba in building temples. On the left pilaster in the porch of the same temple it is written:

Svasti Ganasobba [*n*] *kṛita siṅgha* [*ṁ*]

It records that Ganasobba was a lion in preparing sculptures.

On a rock to the right of *Meena Basti* the inscription mentions the name of Narasobba as:

Śrî Narasobbana kāṇi

On the same rock the record states:

Śrî Biñjaḍi [*vida*]*rddhara caṭṭan vimāna rañjitan. . . . śāstra mahēśvaran guṇa ravi. rūpa saṁghātan pramāṇabharan Narasobban*

It shows that Narasobba, disciple of Biñjaḍi, was well versed in *śāstras* and in preparing *vimanas* and sculptures.

PAṬṬADAKAL

Saṅgamēśvara temple. On a pillar in the pillared mantap the record states that Pāka prepared the two pillars for Manomāti Bhōdamma.

Svasti Śrî Bhijayēsvarada Manōmāti Bhōdamma
nî yeraḍu kā (ṁ) bhada adakāra nirvvāṇakāra [Pā]ka

Virūpākṣa temple. On a pillar at the entrance into the prakara it is stated:

Śrî Svasti Vikramāditya Śrî-
pṛithivîvallabha Mahādēvi—
yara dēgulamān māḍida sūtradhāri
Śrî Gu(ṇḍa)n Anivāritācāri—
ge mūme perjjeṛipu paṭṭama[ṁ] Tribhuvanācāri—
yendu pesarittu pra. .ṅga. pṛithiviyā
binnāṇigaḷā baḷḷigavārtti illa dōsiga—
na kavardduḷidorge parihā [ra] idān aḷi—
von-Vāraṇāsiya sāsira kavileyuṁ sāsirvva—
r ppārvvaruman kondo [na] lōkakke sandona (kku)

It states that Guṇḍa Anivāritācāri, the architect of the temple built by the queen (Mahādēvî) of Vikramāditya (II), was honoured with the "*perjjeṛipu*" ceremony thrice and was given the title "*Tribhuvanācāri*".

Same temple. On a pilaster in the porch at the entrance into the prakara we find an inscription:

Svasti Śrî Vikramāditya
bhaṭārarmmūme Kaṁciyānmūme parā—
jisidorā Śrî-Lōkmahādēviyara
î Lōkēśvara māḍida sūtradhāri [ge]
mūme perjjeṛepu geyda baḷikke î viṣa—
yada vinnāṇigaḷā baḷḷigavarttiyanuḷi—
pida ācāriya [kē] sari vanaṛisi
Svasti Śrî-Sarvasiddhi-Ācāri sakala guṇāśràya
anéka rūpu vāstu pitāmahan sakala niṣkala sū—
kṣmāti bhāṣitan vāstu prāsāda yōgāsana saya—
na maṇi makuṭa ratna cūḍāmaṇi teṁkaṇa di—
śeyā sūtradhāri

The record which refers to the reign of Vikramāditya (II) and his conquest of Kaṁcî thrice states that the architect of the temple of Lokēśvara, built by queen Lōkamahādēvî, was honoured with the "*perjjeṛepu*" ceremony. Further the record states that the architect Sarvasiddhi-Ācāri was proficient in building temples, yogāsanas, etc. and in preparing sculptures. It also states that he was the builder of the southern portion of the temple.

Śrî Sarvasiddhi Ācā—
rya tenkaṇa diśeya
sūtradhāri

These lines inscribed on the Nandi-mantāpa that exemplify Sarvasiddhi Ācārya is the architect of the southern position.

Same temple. On a pillar in the eastern porch a label mentions Dāmōdara (who was obviously a sculptor).

Śrî Dāmōdaran

Same temple. On the right side of the eastern porch

Svasti Śrî Sakarēsivādiga—
ḷa pādadhūḷi Lōkēśvarada
mēlgaṇḍu geydon Āditya
Śrîpādadēva putran

It states that the ceiling was prepared by Āditya, disciple of Sakarēsivādi, and son of Śrîpādadēva.

Same temple. On the dvārapāla sculpture in the southern porch the record states that the sculpture was prepared by Baladēva, son of Duggi Ācāri.

Śrî Duggi Ācāriyara magan Boladēva kṛita
tanaṅga barisāgara karaga (ṇi?) sa gandha hasti
paṛāga vidyādhara î rūpu māḍidān

Same temple. Below a sculpture of Śiva on the southern outer wall states that the sculpture was prepared by Ceñgamma.

Śrî Ceñgamma î pratime—
ya[ku]ṭṭidōn

Same temple. Above a Śiva sculpture on the northern outer wall the record states that the sculpture is the work of Pullappa.

Śrî Pullappan nṛarmmāṇadēva (ṁ-ku) ṭṭiḍa pratimaṁ

Pāpanātha temple. On the outer wall of the the temple the record states:

Svasti Śrî Śilemuddara
marman Sarvasidhi Ā—
cārjjyara caṭṭar Rēva—
ḍi Ovajjar teṅka—
ṇa ḍiśe māḍidor

This shows that Rēvaḍi Ovajja, grandson of Śilemudda and disciple of Sarvasidhi Ācārya built the southern portion (of the temple).

Same temple. Below the right dvārapāla sculpture in the eastern porch the inscription states that the sculpture was prepared by Baladēva.

Śrî Baladēva
nirmmita rūpa

Same temple. On a ceiling panel in the pillared hall there is a reference of Baladēva who was "devoid of fear".

Śrî Baladēva [ma]yya Śrîputran
bhayadūran. . . .

Same temple. In the southern porch. Dēva Ācārya is referred to as:

. . .Deva Ācārya nirmi. . .

There is yet another inscription in the same temple and place stating that Deva Arya prepared it:

. . .Dēva Ārya ni[rmmi]—
. . .pan

Same temple. The record at the top of an image on the outer wall refers to Baladēva Ayya as the one who prepared that sculpture.

Śrî Baladēva Ayya nirmmita rūpu

Same temple. Ceñgamma (who is obviously a sculptor) is referred on the north wall of the pillared hall.

Śrî Ceñgamma

Same temple. On the ceiling sculpture of the eastern porch

Śrî Baladēva Amayya nirmmita (rūpu)

the record states that the sculpture was prepared by Baladēva.

BĀDĀMI

Mālegitti Śivālaya

Śrî Āryamiñci Upādhyāya
prāśāda nirmmita

Recorded on a pillar at the entrance into the temple it shows that the temple was built by Āryamiñci Upādhyāya.

On a boulder near Bhūtanātha temple

Svasti Śrî Eraṁḍara Ga—
ṇacana kîrttanaṁ

Sculpture was the work of Eraṁḍara Ganaca,

Same boulder a damaged inscription states that the sculpture was prepared by Eraṁḍara Ganaca.

Svasti Śrî Eraṁḍara [Ga]na—
cana î [dē]vara. . .
. . . ratha [kara]

The record mentioned in the same boulder states that the sculpture was the work of Eraṁḍara Gaṇaca.

Svasti Śrî Eraṁḍara Gaṇa—
cana kîttana[m]
Śrî Ca [ṁdra]—
kîrtiya [bha]—
ṭṭaṁ māḍi [da]
Durgadē—
viyan

Another record in the same boulder states that the sculpture of Durgādēvî was prepared by Caṁdrakîrti-bhaṭṭa.

IṬṬAGI

On the brackets and the face of a pillar three lables have been engraved mentioning the names of three sculptors Śrî Goṇadēva kṛita, Śrî Kaṇṇappa kṛita and Śrîmat Āṇagam kṛita, who were obviously responsible for preparing the tōraṇa in the village. The three names according to the lables are: Goṇadēva, Kaṇṇappa and Āṇaga.

Glossary

abhaya: hand pose suggesting protection
abhiṣēka: ablution
adhiṣṭhāna: basement, plinth
adri-sōpāna: a flight of steps
akṣamālā: rosary
ālaya: temple
āliḍhāsana: a posture used by bowmen for discharging arrows
āmalaka: top most moulding in the shape of a ribbed myrobalam fruit, found in the *rēkhā-nāgara-śikhara*
āmra-kuṇḍala: ear-rings with mangoes
angulîyaka: finger-ring
añjali: hand pose suggesting submission, prayer etc.
ankuśa: goad
ankaṇa: bay
antarāḷa: vestibule, ante-chamber
ardhacandra: moon-stone in front of a door or flight of steps; crescent
ardhamaṇṭapa: compartment in front of the shrine
ardha-paryankāsana: sitting posture without interlocking legs
antaravalaya: a type of armlet
apsara: celestial damsel
ardhōruka: *dhōti*-like lower garment
āsana: sitting posture; pedestal
aṣṭhabhujādhyāyanî: eight-armed goddess
aṣṭadikpālakas: the guardians of the eight cardinal directions, *viz.*, Indra, the lord of the east, Agni, the lord of the south-east, Yama, the lord of the south, Nirutti, the lord of the south-west, Varuṇa, the lord of the west, Vāyu, the lord of the north-west, Kubēra,

the lord of the north and Īśāna, the lord of the north-east.
asura: demon

bāṇa: arrow
basadi: a Jain temple
basti: *s.a.* above
bhadrāsana: a rectangular seat
bhāmaṇḍala: halo
bhitti: wall
bhūmi-āmalaka: *āmalaka* occurring at the corners of the curvilinear *śikhara*
bhuvanēśvarî: ceiling
bhima-dvāra: sanctum doorway
Brahma-bhāga: the square bottom portion of a *linga*

cakra: disc, wheel
caitya: a Buddhist temple; also used to denote a Jaina *basadi*
cāmara: fly-whisk
catura: a dancing pose
Caturvimśati-Tîrthankaras: the twenty-four Tîrthankaras of the Jains, *viz.*, (1) Ādinātha (2) Ajitanātha (3) Sambhavanātha (4) Abhinandananātha (5) Sumatinātha (6) Padmaprabha (7) Supārśvanātha (8) Chandraprabha (9) Suvidhinātha (10) Śîtalanātha (11) Śrēyāmśunātha (12) Vāsupūjya (13) Vimalanātha (14) Anantanātha (15) Dharmanātha (16) Śāntinātha (17) Kuntunātha (18) Aranātha (19) Mallinātha (20) Munisuvrata (21) Naminātha (22) Nēminātha (23) Pārśvanātha (24) Mahāvîra
cauki: compartment
caurî: fly-whisk
causa: an indoor board-game

ḍamaru: a small drum held in the hand; a musical instrument
daṇḍa: stick, rod
daṇḍanāyaka: general
dēgula: temple
dhanus: bow
dhōti: a garment worn from the waist to the ankles
dvāra: doorway
dvāra-śākhas: door-jambs
dvārapāla: guardian deity at the door

dvārapālaka: *s.a.* above
dvipaṭṭa: a basement moulding

gadā: mace
gaja-hasta: arm and hand thrown forward and held straight like the trunk of an elephant
gaḷa: a basement moulding; neck
gāmuṇḍa: village chief
gaṇa: a dwarf-follower of Śiva; *yakṣa*
gaṇa-tara: a row of *gaṇas*
gandharva: a flying celestial being
gangāvataraṇa pose: a posture in which the feet with the heels is turned up with the toes while the hands face downwards
garbhagṛha: sanctum-sanctorum
garbhagṛha-dvāra: sanctum doorway
ghana-dvāra: pierced stone windows
ghaṇṭā: bell
ghaṭa: an earthen pot, often used as a musical instrument
gōpura: tower
grahas: planets
grîva: a basement moulding; neck
guru: priest

hāra: necklace; a string of miniature shrines comprising *kūṭas* at the corners and *śālas* in the middle
hārāntara: the recession between the *kūṭa* and the *śāla*

indukalā: crescent

jagati: a basement moulding
jālandhra: pierced stone-window
jāḷi: perforated window
jātaka: a Buddhist tale
jaṭas: locks of hair
jāmātra: son-in-law
jaṭā-makuṭa: crown of locks of hair
jinālaya: *s.a.* basadi

kachcha: a style of wearing the *dhōti* or under-garment
kaḍaga: an ornament worn on the wrist as well as the ankles

kadamba-nāgara-śikhara: stepped-pyramidal *śikhara*

kakṣāsana: stone-bench

kalaśa: finial; pot

kalkuṭṭivōn: stone-mason

kalmane: cave-temple

kalpalatā: a type of scroll

kalpavallî: s.a. above

kalyāṇa: a ceremony

kamaṇḍalu: a vessel generally associated with sages

kambha: a pillar

kampa: a basement moulding

kaṇṭha: a basement moulding

kaṇṭhi: necklet

kapāla: skull

karaṇḍa-makuṭa: a long, conical crown

kārañji: fountain

kapōta: the top-most moulding of a basement; cave

karṇa-kūṭa: miniature shrine motif at the corners

kartāri-hasta: a hand posture used while holding the weapons

kaśa: whip

kaṭamukhavāditra: a musical instrument

kaṭibandha: waist-band

kaṭisūtra: s.a. kaṭibandha

kaṭyavalumbita-hasta: hand resting on the waist or hips indicating a posture of ease

kāyōtsarga: standing posture of the Tîrthankaras

kēyūra: armlet

khaḍga: sword

khaṭvanga: a club made up of the bone of the forearm or leg with a human skull attached at the end

kheṭaka: shield

kirîṭa: crown

kîrtana: sculpture

kîrtimukha: lion-mask, used as a decorative motif

kombu: horn-like musical instrument

kōṣṭha: niche

kuḍu: arch motif; window

kumbha: a pot, pitcher

kumuda: a basement moulding

kuṇḍala: ear-ring

kūṭa: miniature shrine motif

lamba-hasta: s.a. gaja-hasta
lāñchchana: symbol
lāsya nṛitya: a type of dance
latāvēṣṭhita-ālingana: creeper-embrace
linga: phallic emblem of the God Śiva
lipikāra: scribe
lōla-hasta: hand posture indicating ease

madhya-bandha: a band in the middle of the shaft
mahāsandhivigrahî: Great Minister for Peace and War
mahājanas: village elders
mahāmaṇḍalēśvara: feudal lord
mahā-nāsika: a slab in the form of a huge *kuḍu* attached to the *sukhanāsa* of a *śikhara*
makara: a crocodile-like animal with floriated tail
makaravāri: a row of *makaras*
mahārāja-lîlasana: seated pose of royal ease
makuṭa: crown
mangala-phalaka: lintel
maṇṭapa: pillared hall; pillared pavilion
mātṛikas: divine Mothers
matsya-cakra: wheel with fish as spokes
mattar: a land measure
mayūra: peacock
melgaṇḍu: ceiling
mēkhala: girdle
mithuna: amorous couple
mudrā: hand pose
mukha-maṇṭapa: front pillared hall or pavilion
mukkoḍe: triple umbrella
muktāvaikakṣaka: an ornament worn by females

nāga: serpent: a semi-divine being, half male half snake
nāga-bandha: corner terminations on pillares shaped like snake-hoods
nāgiṇi: a semi-divine being, half female half snake
nāla: gargoyle
nandi-maṇṭapa: pavilion for Nandi (bull)

nāsika: projected arched opening

nava-grahas: the nine planets *viz.*, Ravi, Sōma, Mangala, Budha, Bṛihaspati, Śukra, Śani, Rāhu, and Kētu

navaranga: central hall adjoining the ante-chamber

nidhi: a personification of the wealth of Kubēra

nirandhāra: temple devoid of a closed circumambulatory passage around the sanctum

nūpura: an ornament worn on foot

padma: lotus

padmāsana: sitting posture wherein the two legs are kept crossed so that the feet are brought to rest upon the thighs

padma-pîṭha: lotus-pedestal

pāḷidhvaja: banner

pāna-baṭṭalu: the shallow part of a *pîṭha* with a chute

pañjara: a small, shallow niche

pañcakalyāṇa: ceremonies connected with the Tîrthankara

paramabhāgavata: staunch follower of Bhāgavata faith

parikara: the unit which is at the back of the Tîrthankara; a large halo

paryankāsana: s.a. padmāsana

pāśa: noose

paṭṭikā: a band

paṭṭa: a band; a basement moulding

perjjeripu: a ceremony

phala: fruit

pîṭha: pedestal; seat

pōtika: bracket

prabhāmaṇḍala: halo

pradakṣiṇāpatha: circumambulatory passage

prāsāda: temple

praśasti: eulogy

pratime: sculpture

prayōga: action; motion

pūrnaghaṭa: s.a. kumbha; often depicted with overflowing foliage; a symbol of prosperity

puṣkaraṇi: tank

rahā-pāga: central vertical band in the *rēkhā-nāgara-śikhara*

rathakara: sculpture

rekhā-nāgara-śikhara: curvilinear *śikhara*
riṣi: sage
Rudra-bhāga: the circular top portion of a *linga*
rudrākṣimālā: rosary
rūpu: sculpture
rūvāri: a sculptor

sabhāmaṇṭapa: pillared hall
sahasrakūṭa-Jina: Block with 1000 miniature Jinas
śākha: jamb
śakti: lance, spear
śāla: an oblong member with wagon-shaped roof
samabhanga: erect posture
samavasaraṇa: Discourses delivered by the Tîrthankara from a specially erected mantapa
saṁhāra: destruction
sāndhāra: temple with a closed circumambulatory passage around the sanctum
sandhivigrahî: Minister for Peace and War
śankha: conch
sapta-mātṛikas: the seven divine-Mothers *viz.*, Brāhmî, Vaiṣnavî, Māhēśvarî, Kaumārî, Indrāṇî, Vārāṇî and Cāmuṇḍā
sarpa: snake; serpent
sarpa-kuṇḍala: ear ornament-shaped like a snake
śāsana-dēvata: attendant deities on a Jina
sattva paryankāsana: a sitting posture
śikhara: superstructure above the sanctum
śilpa: sculpture
siṁha-pîṭha: lion-throne
śiraśchakra: wheel attached to the back of the crown
sōpāna: flight of steps
śṛingāra: romantic
śruk: ladle
śruva: ladle
stūpa: originally tumulus, but erected by the Buddhists to enshrine a relic or commemorate some sacred site
sūci-mudrā: hand pose in which a finger points at an object
śuka: parrot
sukhanāsa: the projected part of the *śikhara*
sukhanāsi: s.a. antarāḷa

sūla: trident
sūtradhāri: architect

tala: tier
tāḷa: cymbol
tambūr: a stringed musical instrument
tāmra paṭṭikā: copper ptate
tāṇḍava: Śiva's dance
tapōvana: grove, estate
taṭāka: tank
taranga: wavy
tenkaṇa: south
tōraṇa: arch
tribhanga: triple flexion
trikūṭācala: three-celled temple
tripaṭṭa: band with three horizontal divisions
tripaṭṭa-kumuda: a basement moulding
triśūla: trident
trivaḷi: lines on neck
tulābhāra: beam

upāna: the lower most member in a basement
udarabandha: a band around the belly
upavîta: sacred thread worn over left shoulder and under right arm
ūrdhvaka-drum: a drum pointing upwards

vāhana: vehicle
vaijayantîmālā: a long garland
vajra: thunderbolt
varada-mudrā: boon conferring hand pose
varāha: boar
vāstu: architecture
vāstu-prāsāda: temple architecture
vihāra: monastery
vimāna: miniature shrine; *śikhara* of the southern order
vîṇa: a stringed musical instrument
Viṣṇu-bhāga: the middle, octagonal section of a *linga*
vitāna: canopy
vitarka-mudrā: a hand pose
vyākhyāna-mudra: hand pose in the attitude of preaching

vyāḷa: a mythical animal, half lion half horse
vyāḷavāri: intersecting rafter course in the entablature beautified by *vyāḷas*

yajñōpavîta: the sacred thread
yakṡa: semi-divine being, male
yakṣî: semi-divine being, female
yāḷi: leogryph
yōgapaṭṭa: band which runs around the knees
yuvarāja: crown-prince

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